BING

NO 87

MAR

1988

THE INTERNATIONAL CROSBY CIRCLE

Edited by REG BRISTO

PARAMOUNT PICTURES

75 YEARS OF FILM HISTORY

LOS ANGELES COUNTY MUSEUM and UCLA (University of California Los Angeles) presented a double-feature of THE EMPEROR WALTZ and A CONNECTICUT YANKEE. CHAS. BAILLIE, 118 W. Las Flores Avenue, Arcadia, Calif. 91006 wrote: "I had the good fortune to see Bing in a big-screen showing of the two films both, of course, in colour, uncut, no commercials, big theatre, big appreciative audience. It was purely coincidental that I had only recently read Fred Reynolds's piece which took in THE EMPEROR WALTZ in BING. While I cannot say it is my favourite Crosby film I do think Fred was unecessarily hard in his comments. Compared with most of the films we get today it was great! Not to be taken too seriously, of course, and I wish we could get more of the 30-40s musicals today... I am enclosing a review of THE EMPEROR WALTZ by the eminent critic sley Crowther which appeared in the NEW YORK TIMES of June 18, 1948. After listing the cast and all the credits the review ran:

> "Imagine our old friend Bing Crosby as a Yankee at Franz Joseph's court, peddling a new-fangled phonograph and wooing a countess on the side, and you have a thumbnail synopsis of Paramount's THE EMPEROR WALTZ, the light-hearted musical farce-romance which came to the Music Hall yesterday. Picture it all in Technicolor, with the courtiers in flashing uniforms, and the ladies in elegant dresses and Bing in an old straw hat, and you have a fair comprehension of the prospect and atmosphere.
>
> Not that there's anything staggering in the way of plot in this spoof which Charles Brackett and Billy Wilder produced, directed and wrote. A dash of THE PRISONER OF ZENDA, a twist of old Viennese 'corn' and plenty of any "ROAD"-show nonsense and you have a composite of the plot. But even so, Brackett and Wilder have made up with casualness and charm - and with a great deal of clever sight-humor - for the meagerness of the idea.
>
> Bing has the air of a fellow to whom the artificial is a bore. And Joan Fontaine as the countess makes a beautiful counterpart for his open and genial directness. Icy and lofty at the start, she melts with magnificent acquiescence to his bland importunities of love.... "

Hmmm....one wonders what Mr. Bosley Crowther would say on seeing it today? For us, Bing's films mer presented an opportunity to see as well as hear him sing...if there WAS a plot, so much the better. And as time went by, and despite what he himself always averred, he turned in some first-rate performances. Indeed, some films provided moments of enduring poignancy: in BELLS OF ST. MARY'S when he found he had to tell Sister Benedict she had a shadow on the lung (and she was so RELIEVED!), and certainly in LITTLE BOY LOST. When he did NOT sing, the film was, relatively speaking, a non-runner. To wit, STAGECOACH....but in fairness it has to be said that Bing's performance in this was excellent, especially as he was endeavouring to emulate the Oscar-winning role that Thomas Mitchell made his own in the 1939 original.

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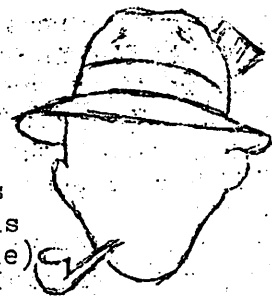
BING



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American/Canadian members: 8 dollars surface mail; 12 dollars airmail delivery.

NOTE: Cheques (checks) drawn on local American/Canadian banks are not acceptable UNLESS the bank has a UK office. Discounting otherwise takes 50 per cent of value. Dollar bills are acceptable and are proving safe in mail.

A "X" in the box opposite indicates your annual subscription is now due: or shortley thereafter. Prompt remittance is desirable if not essential. ☐

TAPE/DISC CONSULTANT: Lionel Pairpoint, 86 Ellesmere Aven., Mill Hill, London, N.W.7

FILM CONSULTANTS: Fred Reynolds, 69 Heathmere Aven., Yardley, Birmingham, B25 8RQ.
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The wide circle of friends of RENEE CHESTER will be delighted to know that her sojourn in Tenerife is coming to an end and she will soon be back home in the UK presumably, never more to stray! She is dlearly pleased at the prospect - sunshine is a desirable asset but the Chesters found it no substitute for HOME. As others have.... Renee was recently cheered when :

"We heard someone outside our door singing WHERE THE BLUE OF THE NIGHT.... I could hardly believe my eyes on answering the door for there was JOHN AND JEAN BIGNELL my dear friends from Wembley...on a long week-end in Tenerife they had take the time and trouble to come and see us - true Crosby friendship, I feel! We spent a lovely afternoon taking them out...and while I'm about it I'd like to thank so many friends also who enquired about me when in Leeds last autumn...."

As many will know, Renee didn't enjoy the best of health in Tenerife which made their venture all the more hazardous... It will be good to have Renee and her husband Dennis back home where they belong..... not least because we have found the mail to and from the Spanish islands is most erratic to say the least !

Our page numbering is a little eccentric; no 3 and 4 because we inadvertently did two 37 and 38. The usual 48 pages however, and reading sequence is consecutive....

EDITORIAL

IN this issue we have happier news of our courageous friend KEN TWISS, and the Historical Society he founded and has somehow managed to sustain.

There is also interesting news about the BING CROSBY HISTORICAL SOCIETY regarding the Washing Centennial celebrations due in 1989. In passing, it it really a fact that Washington State is a mere hundred years old? We ask this in no patronising sense; far from it, for we are only amazed that such a well-established area is so youthful in a historical sense.

The BCHS has latched on to the Centennial Celebrations with a plan to initiate and develop an exhibition dealing with the entertainment industry of the last 100 years and Washington's contribution to that. Bing Crosby and his multifarious talents as an entertainer as well as his business enterprises, with particular reference to his interest in, and financial backing for, the magnetic tape innovation. In their literature they point out that once upon a time, and comparatively speaking, entertainment used to be of the home/village variety...and perhaps that wasn't so bad, in its way. But now, since 1889 there has been Hollywood and all that means, radio, the gramophone, television...all considerably broadening the entertainment spectrum to the point that now it is fair to call it an industry - and a growth industry at that.

And when you think what has come about in the last 100 years or so, apart from entertainment, there is the camera itself, aeroplanes, telephones, cars, atomic power, hygiene and medecine generally..... the list is endless and makes one wonder how it all come about, considering the comparative inactivity of the previous 1900 years! Its alarming even.... Railways are more than a century old, of course, more like 150; but consider that until the invention and development of trains, the average man seldom if ever travelled more than a radius of 15 miles from where he was born ! Staggering thought'

The Washington Goes to Hollywood Exhibition, as they have decided to call it, will not be exclusively Bing and will consist of several sections - the Gay Nineties, silent movies, radio, gramophones (phonographs) television and as already indicated, magnetic tape both for audio and video uses. Each section will contain photographs, artifacts, video productions etc. etc. The idea is that it will travel around the State, coinciding with various Fair Days &c. Finally it will become permanently based and established and prove a big tourist attraction for visitors to Washington.

It all dounds very ambitious. We can only hope it all comes to successful fruition. We can't do much more at this distance....

SUPPLEMENTING THE DEFINITIVE

BY FRED REYNOLDS:

We hasten to point out the above is NOT Fred's heading; actually the following was preceded by one of Fred's pieces which appeal to so many but arrived too late for full inclusion. This part, however, is important as will readily be appreciated. The rest will still be as worthwhile in the next issue.....

Editor.

I HAVE been able to prepare and can make available a 20-page supplement to ROAD TO HOLLYWOOD. After I sent my original manuscript to the publisher there was an elephantine gestation period before the book was delivered during which time and since publication I have accumulated more details which may be of interest to enthusiasts of Crosby films. Please note, however, that the Supplement is of little use without the book as it is cross-referenced to it. When I know what demand, if any, is likely I shall endeavour to have it produced by laser beam printer and the cost, to cover materials, printing and postage will be one pound (UK). As a large number of copies of ROAD TO HOLLYWOOD went abroad I shall, of course, also make available the Supplement to those purchasers if any of them require it, the cost being the sterling equivalent of three US dollars which should cover the additional postage charge. Kindly note that payment in STERLING is required.

IT IS NECESSARY for me to know the demand as quickly as possible; anyone wishing to have a copy can either (a) inform me accordingly, enclosing a SAE for me to notify availability, or (b) send the due amount and I will despatch the Supplement as soon as it is printed. My address appears, as usual, on what is normally page 3, but in this particular issue, is page 5.

Three film titles that did not appear in the book nor will appear in the Supplement are those shown in THE ILLUSTRATED DIRECTORY OF FILM STARS. This book lists, by title only, films made by hundreds of film actors and actresses and among those shown under Bing's name were the following:

Rough But Hopeful
It's in the Groove
This Game of Golf.

The author, DAVID QUINLAN, told me that he doesn't know the source of his information but can assume only that the titles must have come from one of his correspondents. He thinks that he saw 'Rough But Hopeful' and that Bob Hope was also in it. I had never before heard of these films nor know of anyone who has - which, of course, proves nothing. Whilst neither I, nor anyone else, can say with absolute certainty that they do not exist it seems unlikely. ROAD TO HOLLYWOOD was carefully researched and all the films shown were verified before inclusion. I am inclined to think that David Quinlan and his informant may have confused the titles and the possible recollection that Hope in one of them was not difficult to suggest itself from the given title. I could be wrong, obviously - new information can become available - and if anyone anywhere, knows anything of these alleged films I would be grateful if they would let me know.

In the meantime, however, unless and until they are authenticated they have no place in my book.

FRED REYNOLDS

THE CHRONOLOGICAL BING CROSBY

VOLUME 10: 1930-31 JONZO RECORDS JZ 10

WITH RELENTLESS AND HIGHLY COMMENDABLE ZEAL John McNicholas and his JONZO records pursue the declared aim stated in the title of the series. Volume 10 is to hand and we are certain that with this volume a large number of members will be highly delighted. Here in the course of time we come to grips with the Bing we all know - and love! No 'ifs' and 'buts', no "is he humming with the chorus?" or even "Was he present in the studio?" Bing, young obviously, but quite unmistakeably Bing in every one of the fifteen tracks, which are:

Side One:

1. Fool me some more.
2. It must be true.
3. Them there eyes.
4. The little things in life.
5. I Surrender, Dear.
6. Thanks to you.
7. One more time.
8. Wrap your troubles in dreams

Side Two:

1. Just a gigolo
2. Out of nowhere
3. If you should ever need me
4. Ho Hum!
5. I'm gonna get you
6. Were you sincere?
7. Just one more chance

The sleeve is in the usual elegant (and we suspect, expensive!) format, with a mass of detail concerning the tracks - where, when, with whom, original 78s and so on. Informed and informative notes by Colin Pugh which does not, of course, mean you have to agree with every word in them. The Whiteman days are now behind for Bing and he is - in the main - disporting himself at the legendary Cocoanut Grove, tho' the ubiquitous 'studio orchestra' supplies a few accompaniments.

> This collection includes the two songs, I SURRENDER, DEAR and JUST ONE MORE CHANCE which were soon to have the crowds jostling and queuing outside New York's great Paramount as you saw in the previous issue of BING.

As indicated above, many will feel this to be the most exciting and entertaining of the series so far with, naturally, much more to come! Yet one cannot help feeling that circumstances are working against JONZO with so many Compact Discs costing less than these volumes. You will note later on the JOKER CD in THE ENTERTAINER series with 23 tracks (records not radio) costing only £6.99. And there are others even more economical; clearly they will continue this trend. If fate had decreed the start of this fine series AFTER CDs the task would have been easier and certainly much quicker with a couple of dozen tracks per disc.

> ON THE OTHER HAND, WE MUST REMEMBER THOSE WHO HAVE DECLARED THEY HAVEN'T A CD PLAYER - AND NEVER WILL HAVE!

If you cannot get these albums locally, and we have not seen them in South Wales at all, the price is £6.00 for the record, plus £1.35 packing, postage, and VAT at £1.10, making a total of £8.45p. Expensive and, alas, a deterrent to many would love love the albums. We remarked on the sleeve being particularly interesting - it contains a picture of Bing in Grove days as well as pictures of sheet music of the time and bills showing how the Grove advertised its musical attractions. The Arnheim personnel shows 'unknown' violinist - surely Russ Columbo was one of them at this time?

WITHOUT BING, THERE'S NO ZING

A comment that is frequently applicable; but when its followed by WHY THE CROSBY GOLF TOURNEY HAS LOST ITS LUSTER you will gather to what particular circumstance it refers. These were the headlines of the report on the golf tournament that used to be known as the CROSBY PRO-AM, which appeared in the "San Francisco Chronicle" on February 5 last. (To whom our acknowledgements) And we use the American spelling as you will also note. The report commenced :

"When Clint Eastwood was eliminated on the second hole during the celebrity competition at Pebble Beach Wednesday morning, he walked off the green and right into a crowd of people who had gathered to watch him. They seemed startled to see him standing there, close enough to touch. Eastwood nodded.. those brave enough to come up to him were rewarded with a smile and, if they asked, an autograph. In those few moments it seemed like the legendary old days of the Crosby when, to hear veterans of the fabled golf tournament tell it, the fairways were lined with celebrities and you could hardly look up without seeing Bing himself, or Dinah Shore, or Randolph Scott or Alice Faye or Mickey Rooney, or Sean Connery....in the old days of the Bing Crosby National Pro-Am, Crosby and Gordon Mac Rae were never too busy with their golf game to turn down a request to croon a few bars, and Bob Hope and Phil Harris were forever telling jokes around the course.

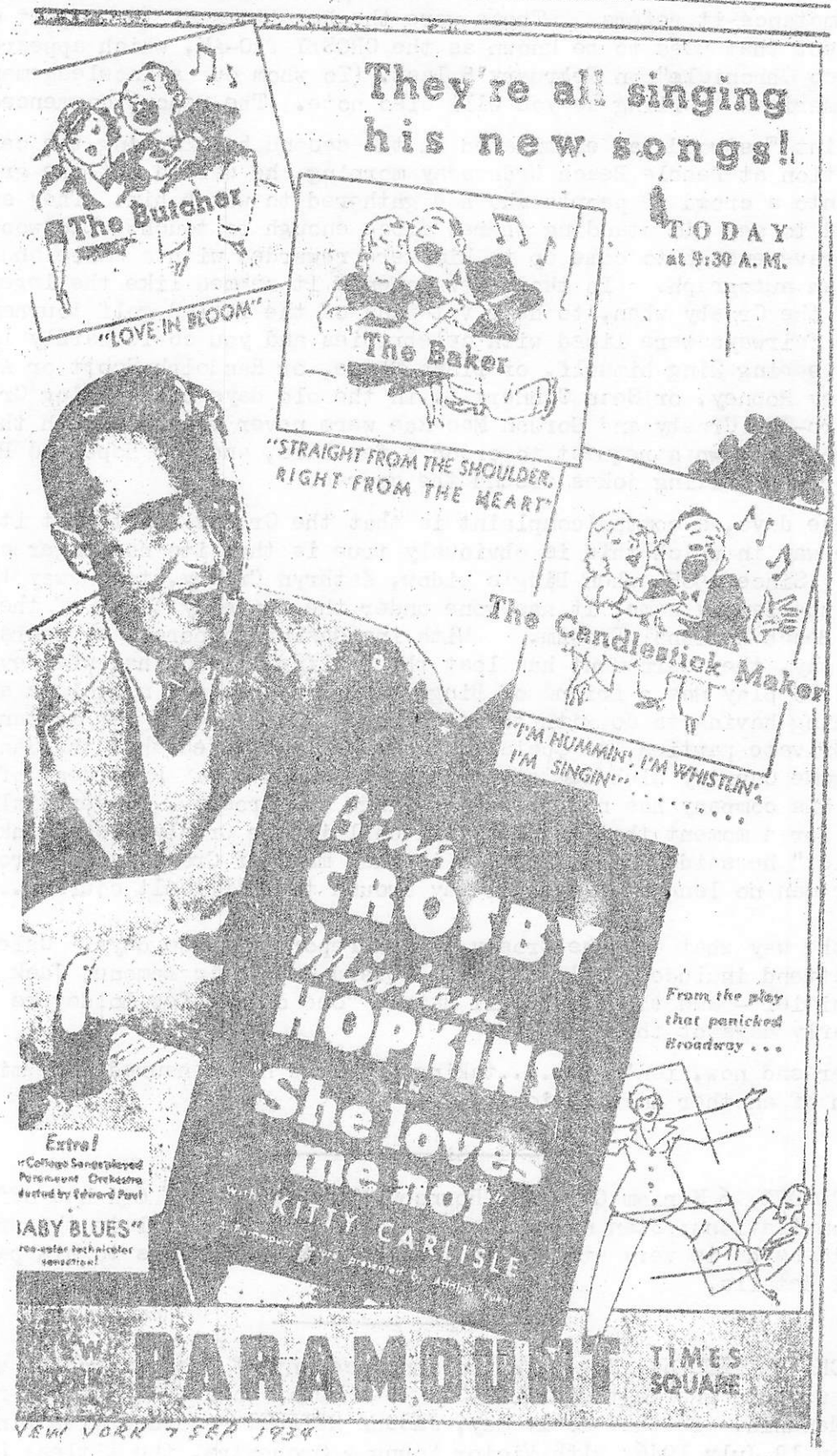
But these days, a common complaint is that the Crosby isn't what it used to be. One way in which this is obviously true is that its no longer called the Crosby. Since 1985, when Bing's widow, Kathryn Crosby, took away the right to use the family name, it has gone under the unwieldy title of the AT & T Pebble Beach National Pro-Am. With increasing corporate sponsorship, old-timers say, the tournament has lost the feeling it once had when everyone invited to play was a friend of Bing's.... People get nostalgic about everything having to do with the old Crosby. There were, for instance, the small private parties, so social and celebrity-studded that the San Francisco Burlingame Country Club set coveted invitations. .... President of the AT & T says his company has not tried to change the Crosby...We certainly don't resent for a moment that people still call it the Crosby...we think that's terrific," he said. The problem is that many of Crosby's old cronies are dead or can no longer make their way around the difficult courses....

Such is the way what was the Crosby is now reported these days. Celebrities who did attend included Telly Savalas, Howard Keel, Vic Damone, Jack Lemmon, Sidney Poitier - and there was Phil Harris "one of the few holdovers from the really early days of the Crosby."

All rather sad now, isn't it.....taking away the name ensured, one might say, the death of another institution....

STAN WOODFORD, 6 Mariam Gardens, Hornchurch, Essex, RM12 6QA has offered many video compilations; Stan now informs us that with the fall in the price of blank videos he is very willing to pass on such reductions to his patrons. SAE for full details.

So JASCHA HEIFETZ has died; in the announcement of his passing he was described as "the world's greatest violinist". We thought this accolade was reserved for Yehudi Menuhin. Be that as it may, JASCHA HEIFETZ recorded with Bing. Two tracks on 13 July 1946, with Victor Young & Orchestra, the titles: LULLABY (from JOCELYN) and WHERE MY CARAVAN HAS RESTED. Two interesting performances that certainly have not suffered over reissue.



NEW YORK - SEP 1934

"REMEMBERING BING"

This, of course, was the title of the programme compiled and screened in America by WTTW and which, as you will see when you come to Les Gaylor's pages, might well be shewn here. It was in honour, or rather, commemorating the 10th anniversary of Bing's passing. Our BBC showed again Barry Norman's Bing programme in his HOLLYWOOD GREATS series and as far as can be ascertained, these were the only TV markings of the event. Plenty of radio time, of course. We did give a resume of the 90-minute programme in the last (Christmas) issue of BING.

The next two pages, however, give some idea of how the newspapers treated the programme in America; firstly, a montage of pictures including an artistic impression of Bing, and then the latter with that splendid co-star, Barry Fitzgerald. The page facing this gives a run-down of the programme's content.

> There is also a delightful little 'look-back' piece about Bing in Scotland wherein the suggestion is made that 'wasn't it time Bing was made a honorary clansman!' We often commented in this magazine that surely Bing should get some kind of decoration for all he had done here - not only 50 years of great entertainment in so many sph but tangibly in his monetary donations and charitable activities. Many of these actions only came to light by accident - and some after Bing's death. Bing did receive a Scroll from the London council; other honours were not considered, it was said, because he was not British. But there have been many exceptions to this 'rule'.

On other pages you will see how Bing's films were advertised in New York; September 1934 and SHE LOVES ME NOT...."they're all singing his new songs!" LOVE IN BLOOM, STRAIGHT FROM THE SHOULDER, I'M HUMMIN'..... many are still singing, and loving 'em, 54 years on! Then there's the romp with Carole Lombard in WE'RE NOT DRESSING and another galaxy of songs - MAY I? LOVE THY NEIGHBOUR, ONCE IN A BLUE MOON...SHE REMINDS ME OF YOU and they didn't even mention that terrific I POSTTIVELY REFUSE TO SING.... What days they were!

> NOTE THAT THE SHOWINGS STARTED AT 9.30 in the morning - and were still showing at midnight!

There was one billboard we tried hard to reproduce. Alas, it was too darkly shaded and despite many attempts, we had to give up. This one had an enormous bill announcing Bing in PARIS HONEYMOON; while on the stage was - BOB CROSBY & HIS ORCHESTRA ! Truly the Crosby's had taken over....Mr. and Mrs. Crosby Senior must have wondered what was happening to their home-spun family.... all soon to be roped into the "Crosby business" !

Entertainer

Bing Crosby, who will be the focus of a PBS special Dec. 2, excelled in singing and acting, and dabbled in dancing. At left, as he appeared as a priest with Barry Fitzgerald in "Going My Way." Crosby, a Catholic, frequently portrayed priests during his career.

By HENRY HERX

New York (NC) — Bing Crosby is not unknown to young people today because his movies still show up on television, especially "Holiday Inn" at Christmas time for the simple reason that it contains his rendition of Irving Berlin's "White Christmas."

What young people can't know is what Crosby meant to an older generation in which he represented a congenial, happy-go-lucky crooner who helped people forget their troubles in the Depression and through World War II.

Bridging the generation gap is "Remembering Bing," an unabashedly nostalgic celebration of the man and his era, airing Dec. 2, 9:30 p.m. on WMHT, channel 17.

Lamour hosts

Hosting the show is Dorothy Lamour, the sometimes sarong-clad siren who supplied the love interest to the ever-popular Bing Crosby-Bob Hope "road" movies. It was an appropriate choice, not only because she does it so gracefully, but also because she was one of his many friends.

What the program sets out to do, and does quite well, is to explain what made this particular performer so popular for half a century. It is not at all interested in his private life and problems that gossip-seekers have alluded to. The picture presented here is that of the public persona of an icon of popular culture.

Remembering Bing are a host of his friends and colleagues — Bob Hope, Patti Andrews, Mary Martin, Rhonda Fleming, Donald O'Connor and Mel Torme among them. All have telling stories to relate about their work with Crosby, save for Anthony Quinn, who seems to have been interviewed solely because he was availale.

Show's value

The real value of the program, however, is the wealth of Crosby performances presented in the form of records, radio shows and motion pictures. Though he made his first appearance in films as a singer in Paul Whiteman's band for the 1930 "The King of Jazz," it was his CBS radio show that made him and his records an overnight sensation during the Depression.

The research required for gleaning a sampling of excerpts representative of such a long and successful career as Crosby's is formidable. The choices made by James Arntz and Katherin MacMillin, who wrote and produced the show, are right on the mark.

The result is a program that young people can enjoy by learning about a popular performer of the past. Their elders, however, will find themselves brought back to their youth and the performer whose crooning and sense of fun personify what "the good old days" were all about.

A Friend Of Scotland

IT has been said that Bing Crosby's voice is known to more people in the world than any other.

Millions, therefore, are surely delighted that though he's now a veteran in years, Bing spurns the rocking chair and is still singing, acting and playing golf with zest on both sides of the Atlantic.

Scots should be particularly pleased. His visits to St Andrews and Gleneagles must have added prestige as well as given publicity to these famous golfing centres.

Two concerts he and his family gave in Edinburgh last week are expected to raise something like £10,000 towards the running of Ochtertyre Theatre, Crieff.

Isn't it time he was made an honorary clansman or something? In the meantime, Bing, may all your putts run true.

SING BING SING

And HOW he sings those songs! Never so many . . never so thrillingly! There's something doing every minute in this, the happiest, most tuneful and romantic of all Bing's pictures!

"WE'RE NOT DRESSING"

with *Bing Crosby*

CAROLE LOMBARD

George BURNS & Gracie ALLEN

ETHEL MERMAN • LEON ERROL

Directed by NORMAN TAUROG

A Paramount Picture

UNITED ARTISTS

RIVOLI

BROADWAY at 49th ST.

TODAY 9:30 A.M.

Midnight Show Tonight

NEW YORK TIMES 8 APR 1934

LESLIE GAYLOR

******* IS HIS USUAL INTERESTING SELF, AND THIS TIME MAKES A STARTLING REVELATION.....

****

AS on previous occasions and over a long period of years at this time may I thank so many members for their Christmas greetings and general good wishes for this year of 1988 - already well over a sixth of it gone !

Most will agree, I am sure, that 1987 proved a very good Crosby year, and with luck I expect this year to be just as interesting and fruitful.

In January, at the suggestion of Ken Barnes, I attended a "Sinatra Music Society" meeting in London. As a keen radio listener, especially since my retirement, I can recall the famous British musical director and orchestrator, GEOFF LOVE, speak on at least two occasions of his making orchestral tracks for use on Bing Crosby recordings.

> I could never quite make this out though I tried to figure out just which records this might refer to; especially as Nancy Briggs of the Bing Crosby Office always made sure that I was for many years the first to be informed of Bing recording data.

I came to the conclusion that what Geoff Love was referring to were laid-down accompaniments for the two albums, BING ON THE HAPPY SIDE, released on Warner, and BING ON THE SENTIMENTAL SIDE which has never been issued, unfortunately. Both, of course, are singalong albums. Be that as it may, Geoff. Love was a guest presenter at the SMS meeting and because of this I particularly wanted to go and discover on what precisely he had played for Bing.

So, I brought the matter up but was, in effect, shot down in flames when I mentioned the above two albums! "No!" said Geoff. "definitely not those".

> He then astounded me, as he told me (and later the entire meeting) THAT THE ORCHESTRAL TRACKS HE PROVIDED WERE FOR BING'S LONGINES SOCIETY "GOLDEN TREASURY" SET !

Truly astonishing news surely for all of us have without question accepted that the musical director on this was one MICHEL PIASTRO. Geoff Love, however, was quite adamant that the orchestral backings on the Society's set were his. One must assume that Piastro is, or was, Longines overall musical director who commissioned the tracks from Geoff. Love. The latter told us that a fellow was sent over from America who could sing in something like Bing's style in order to help out on the arrangements and general scoring. So this must be quite authentic.

> Further evidence that Geoff Love had it all weighed up was his knowledge that after his

his tracks had been sent to "Coast Recorders" studio in San Francisco, all those associated with Bing "dubbing" his voice onto the existing tracks had to be at the studio exceptionally early so that Bing could be recording by 8am as on that day Bing was intent on a golf match he was keen not to miss !

It seems Geoff Love has done quite a lot of this work for Longines. He was quite adamant he "worked with Bing" although he had "never met him!" Fair comment in view of what he told us.

OVER the Christmas period when so many cards and letters were delivered here it was very noticeable that many contained an anxious query. Many asked if the regular Bing "spot" on Alan Dell's BBC SOUNDS EASY programme would be continuing since Bing has now been featured without pause or interruption for just over three years. It is known that people with other 'favourite' singers were wanting their particular hero featured.

So I went directly to Alan, passing on the thoughts so many had expressed. Alan's reply was completely reassuring: "I have no plans as yet to give the 'Crosby Corner' a rest," he said. So, there it is: members can continue to enjoy Alan's fine programme, complete with its Crosby spot for the forseeable future on Sunday afternoons.

Members may like to know that Alan's SOUNDS EASY programmes are all recorded at his home in the splendid 'sound room' he has built up and which contains some fine equipment. He records his programmes there on tape at 15 inches per second, reel-to-reel which he then takes to London.

Alan greatly dislikes the masses of 'echo' so often put on to old mono records for reissue purposes. On the other hand, aware of the greatly improved technological equipment continually becoming available he is of the opinion that most of Bing's commercial recordings need to be put thro' some of this equipment which does, indeed,imp . them no end.

Scores of our members wish that GEOFF MILNE was still in the record business for it would ensure a better Crosby output. Most will remember his tremendous work when with Decca, particularly with the Ace of Hearts albums, many of which were his work and did not originate in America. I was very pleased to get a phone call from Geoff just before Christmas. Always full of interest is Geoff and I remember so many things he told me in years gone by. Like, for instance, when he wanted to issue Bing's recording of OH! YOU CRAZY MOON, recorded in 1947 but never issued. The powers-that-be in the States came back with the reply that Bing never recorded this song; on Geoff's insistence that he had they wouldn't even bother to check!

Geoff also had plans to issue albums in Britain of the many 'alternate' takes that he knew are, or were, in the MCA vaults. Again, there was no initiative to search out the material he requested and which he knew did exist. Also available to Geoff were the best quality recordings around of the Philco, Chesterfield and General Electric radio shows as he had a good friendship with none other than John Scott Trotter. Geoff. even had it tied up with Basil Grillo of the Crosby office to edit the best songs from these shows and issue albums in Britain.

This plan had to be shelved as the American Musicians Union demanded too much money to make the project worthwhile.

Telling Bing of this the reply Geoff got was: "Don't tell me about musicians!" Somewhat cryptic, especially as throughout his career Bing seemed to have a high regard for musicians. Oh yes, many of us wish Geoff Milne was still in a position to pursue his plans and aims. I told Geoff of this. He chuckled and said "So I understand!"

> On the subject of musicians, Ken Barnes was telling me he had run into a spot of bother with the union in America over the Bing-Buddy C[illegible]e tracks he acquired for the Warwick 10th Anniversary collection. But he got away with it lightly on account of the small number of musicians involved on the original tapes.

I have learned that Woolworths originally bought 50,000 of the sets and Ian Miles of Warwick told me at the end of January that sales were "nice and steady". However, since the planned TV advertisements couldn't for some reason be got on the screens when the sets were issued last October they decided to sell them half-price so as not to be saddled with them! There is more elsewhere on this odd situation - odd, because plenty of shops still have them at the original prices - cheap enough in all sonscience. The latest on the TV ad. is that it may still appear in March.

SOM'THING else I learned from Ken Barnes was that his agent, one Chas. McCutcheon, was in possession of a professional TV tape of the REM'MBERING BING show which you read about in previous issues of BING, the show originating in Chicago, and that he was talking to British TV chiefs about its possible showing here in the UK. Let'shope it develops and we see what was clearly a fine programme about Mr. C.

And what a delightful surprise that Bing's "Shell" TV jingle was given the one showing on Christmas Day! Took ever[illegible]e by surprise. It was last shown in 1962 but will, I was informed by the local TV station, be shewn again next Christmas.

> For our younger members this jingle, BING SINGS SH'LL, was recorded in November, 1961 at Cinema & Television Studios in London. A MELODY MAKER clipping I have states that between Bing's arrival and departure from the studios just 20 minutes had elapsed during which Bing learned and recorded the 60-seconds jingle about touring Britain. "Mr. Crosby was one of the most professional artists he had ever worked with" wrote Jingle King, Johnny Johnston, at the time.

The audio and TV jingles I have of BING SINGS SH'LL and Michael Holliday's version of the same tune but with different lyrics, are prized possessions of mine. Many people got in touch, or stopped me in the street, saying it was impossible to believe that it was more than a quarter of a century since Bing's SH'LL jingle had been shewn first.

Glancing back thro' recent mail I note so many asking if Ken Barnes will be acquiring more of the Bing CBS radio material with Buddy Cole and Rosemary Clooney since they have, on the whole 'lapped up' the Anniversary set. Well, at one stage Ken was indeed considering getting more but owing to what he

described as a very regrettable and unhappy atmosphere existing between him and Kathryn Crosby and her adviser, Dr. Sullivan, he will not be negotiating for any more material of this kind. Sorry to report this most unfortunate situation.

However; since we may legitimately regard it as the 10th Anniversary Year until next October, I know I will be speaking for many members in hoping that the enterprising John Marshall can use his obviously persuasive powers to extract some more recordings from MCA to add to his efforts IN DEMAND and GIVE ME THE SIMPLE LIFE.

A final note: DEAN STREET RECORDS, 58 Dean St., London, W.1. have about two dozen copies of the HIGH TOR LP in stock - it is on the Spanish Decca label. At £10 plus postage it is certainly pricey, but I pass on the information as many members constantly enquire about this album. Enquire with a SAE OR telephone them on 01-437-4500 01-734-8777.

Best wishes to all....

Now that the "Crosby" golf thing is on at Pebble, a trivia note from Tom Rooney: Bing, an outstanding golfer, scored 13 holes-in-one... Every time people complain about the location of their table in a restaurant, I think of Bing, sitting alone at the back table at Jack's, next to the men's room and the entrance to the kitchen, traditionally the worst table in any restaurant. "Nobody can see me and I can see everything," he explained one night. He also enjoyed sitting alone in Box Z at the Opera House, overlooking the orchestra pit. "I like to watch the musicians," said Bing, a true loner despite his reputation for conviviality....

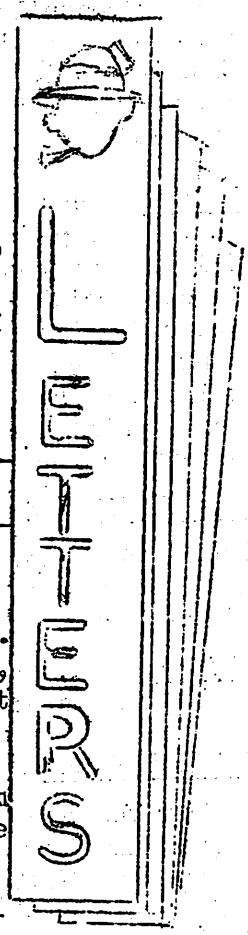
HERB CAEN, well-known columnist on the SAN FRANCISCO CHRONICLE, 5.2.88

LESLIE GAYLOR CERTAINLY gave us some startling news regarding the Longines set, BING'S GOLDEN TREASURY. In fact, we'll listen to it with "new" ears now that we know it was our own Geoff Love who directed and conducted the orchestra. Mischel Piastro has long been an enigmatic figure to us; no one seemed to know the name, knew of his orchestra, his history or indeed anything about him. While he may be a redoubtable musician/director, he obviously, as Leslie indicated, commissioned orchestral tracks from elsewhere.

GEOFF LOVE is undoubtedly one of the foremost directors in this country, if not the world. He has made literally dozens of albums for EMI, many of them on the budget Music for Pleasure label. He is also, of course, Manuel and his Music of the Mountains among other pseudonyms.

As well as a brilliant musician he was seen as a cheerful and entertaining personality when directing his orchestra for the MAX BYGRAVES TV series from time to time. It must have been frustrating to provide backings for such a prestigious artist as Bing and yet have no recognition whatever on the labels or indeed the general package of the Longines collection.

TOM SHAW, 51 Venmore St., Liverpool: One of the tracks on the LP IN A LITTLE SPANISH TOWN is called FLORES NEGRAS. I note this is not named in 'BING - JUST FOR THE RECORD'. Could it be that this is a radio item that has been included on an LP or has the tune got the wrong title? I noted this discrepancy while undertaking a rather large ta : during my holidays - putting my collection of LPs onto tape...



Editor: Good idea always to tape albums; its an insurance against damaging the album, and more importantly, against wearing it out! Curiously, FLORES NEGAS as it is named - correctly - on the album in question, IS in BING -JUST FOR THE RECORD under the title of its English lyric, YOU'RE THE MOMENT OF A LIFETIME (1941 recording with Victor Young). It is a little surprising, possibly, that the book didn't also include the Spanish title. Bing sang this song in what may be termed the 'Buddy Cole series' for the radio always entirely in Spanish, no English lyric at all.

'NICK' G. CARTER, 16 Abbey St., Faversham, Kent, ME13 7BE:

I was grateful for the article on Compact Discs (in the Christmas issue) and have run to earth the recommended discs at the Canterbury branch of Boots. As you say, they represent remarkable value even compared with current LPs.

I personally rate these well above the TENTH ANNIVERSARY COLLECTION which, to me, were rather disappointing - on two counts. First, we were led to believe (in the March '87 issue) that we, as members of the ICC, could make our own selection of the best ten tracks which would be taken into account in the final compilation, and to which I duly responded. Second, what we got was a chunk of the 1954-57 Buddy Cole backings 'souped up' with the, to my mind, rather faceless Pete Moore orchestrations. The actual quality of reproduction is undeniably excellent, but I happen to belong to the school which prefers the originals, accepting any imperfections of technique in the same way that I would rather have, say, original Glenn Miller recordings, than those in the up-dated stereo versions played by a modern orchestra "in the style of..."

Editor: Firstly, the majority DO much appreciate the Anniversary Set altho' we know there are those who think the Bing- ldy Cole tracks need no new processing. 'faceless orchestrations' - rather good! But what is curious is that others appear to have made the mistake Nick has made: there was never any question but the set WOULD consist of the 74 tracks Ken Barnes 'leased' from Crosby Enterprises. Surely we said so many times?. An invitation WAS made by John Marshall to select tracks for the proposed MCA 3-album set to commemorate also the anniversary. Unfortunately, and thro' no fault of John's, this fell through - possibly on account of the sudden departure of Ian Lay who had proved such a valuable contact.

We certainly weren't ambiguous on the point so many have misread it !

GEOFF. ROSE, 22 Hallen Rd., Henbury, Bristol

I was in London a few weeks back and wandering around one of those massive record stores came across something I've been looking out for over the years: RETURN TO PARADISE ISLANDS. My delight quickly

REG BRISTO,
7 Greenmeadow Close,
CWMBRAN,
GWENT, NP44 4PJ

turned to dismay, however, when I saw the price, which was between £11 - £12. Reluctantly I replaced it in the browser...there is a limit!

Editor: There is indeed...this sounds like the shop in Covent Garden...

GWEN HARVEY, 33 Canterbury Rd., Farnborough, Hants, GU14 6QP: I've been trying recently to trace a recording of a 78 I had during the war years.It was one of my 'less favourite songs' - in the Bing sense - and called MY SISTER AND I. It is not listed in BING - JUST FOR THE RECORD but nevertheless, I know I had it. I wonder if it appears on any tape compilations you know of?

Editor: Honest to goodness, we're not picking out the letters showing members to be wrong! It just happens that way. And Gwen is mistaken, I'm afraid. This song is not in JUST FOR THE RECORD simply because Bing did not record it commercially; nor did he sing it on the radio at any time, judging by the radio listings we have - and the hundreds we have heard. We know the song well and heard it many times in late 1941, when it first appeared - written by Hy Zaret, Joan Whitney and Alex Kramer. All the bands played it for a while in the fashion of current popular songs and Vera Lynn, among others, recorded it. But not Bing.

ALF PEYTON, 14 St. Georges Drive, Carpenders Park, Watford, Herts, WD1 5HB:

Mrs. Janet Snow may like to know that I purchased some BING CROSBY TULIPS last year from the Worlds End Nurseries on the A413 just outside Wendover, which I reckon is approximately ½-hr from where she lives.

Editor: We were able to send Janet a coloured photo of the tulips...ours are about to poke thro' again for the fifth year....

PETER TANNER, Oak Tree House, Parish Lane, Hedgerley, Bucks, SL2 3JN:

I fear someone has been pulling Mr. Miessler's leg (last issue pages 44-45) regarding the alleged presence of Bing Crosby on the Irving Aaronson recording of OUTSIDE. You don't have to be eclectic to know that this is quite an absurd suggestion. The recording is a quite common one and was issued in England as well as in America. It was recorded in 1929 not 1928, for Victor on February 6th and appeared on Victor 21888 and also on HMV B5667

The vocal is duetted by two members of the orchestra, trumpet player Charlie Trotta and tenor sax player Tony Pestritta (who later changed his name to Tony Pastor) and supported by a chorus from the orchestra - possibly the few boop-a-doops that occur in the vocal misled someone originally!

> During the record you actually hear Charlie call out: "Sing it, Tony!" - I have just played the record to make sure!

Incidentally, Artie Shaw was in the band at the time which is probably why Tony Pastor played such a big role in the early Artie Shaw bands...but let us squash this Crosby myth before its taken as fact - the fact is, NO CROSBY on Irving Aaronson's OUTSIDE!

Editor: Peter Tanner is, and has been for well over 40 years, a noted jazz reviewer and researcher. To be fair, Gary Miessler was quoting from a record sleeve - OLD MASTERS, as it appeared in the States. Other letters tell us the question of this record has been raised many years ago here, about the time OLD MASTERS first appeared. Your Editor has listened to the record - and there is no point in underlining what Peter Tanner has said so factually.

AUDREY COOPER, 30 Broadway East, Carlton, Nottingham, NG4 1AG:

The men in the ICC can purchase Bing necktie - so how about a blue and gold square scarf for the ladies? It could be large 'usual' size, or smaller necktie size, of blue with golden borders of neat golf clubs, or musical notes, with the Bing motif as per tie in each corner. Perhaps we have a member connected with the textile trade who could help with a tasteful design. Its just a thought - and would we need permission to use the Bing motif? I would love one myself and I think there would be many members who would also purchase such a scarf and make it a viable proposition.

Editor: Our immediate reaction is: Splendid idea! But then imponderables came sneaking in, as they are apt to do. I feel we could put the idea to our friends of THE BADGE CENTRE in Pontefract, but how can we possibly estimate the sales response to the idea? We could offer no guarantees, naturally.

> And it sticks out the proverbial mile that perhaps the biggest obstacle (we're not being chauvinistic!) is the ladies' sense of fashion! Accessories, if not entirely matching, are expected at least to 'tone'.....and would the ladies change the tout-ensemble to abide with a blue and golden scarf? A big question indeed ! Far be it from us to set ourselves up as fashion experts but the above must be elementary !

However, we're willing to pursue the idea as far as possible, and will write to the BADGE CENTRE; meanwhile, we'd appreciate the views of our sizeable feminine membership.

AL LONGWORTH, 174 Mount Pleasant, Wembley, Midd'x, HA0 1SH:

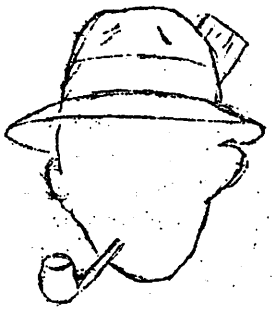
My daughter gave me the lovely present at Christmas of the compact discs of THE ANNIVERSARY SET and I have thoroughly enjoyed over and over again, needless to say. What a superb job Ken and Pete did in this compilation. In fact, it is very difficult to realise that Bing wasn't there with the orchestra. Listening to most of the tracks it seems almost as if Bing phrased and pitched to suit the later orchestral accompaniment.

> It must have been a strange sensation for Pete Moore and Ken Barnes not to mention the instrumentalists to have Bing's voice without his actual presence, especially as most of them had got to know him so well in 1976/77.

This happens to be my first experience of Compact Discs and listening was quite an experience, almost as if one was there with the orchestra and Bing.

Editor: Which illustrates the variety of reaction to the set though we must repeat, the large majority approved with enthusiasm. We have long got used to seeing long-dead film-stars all alive and well on the screen, but TV seems to add a new dimension. Quite eerie to see personalities' deaths announced one day, and see them the next apparently live and well on the TV screen - Eamonn Andrews and Irene Haendl are recent examples. The full-bodied yet paradoxically disembodied voice of Bing must have had its eerie moments while Ken and Pete were at work.

PROMPT REMITTANCE OF ANNUAL SUBSCRIPTION WHEN INDICATED BY THE "X" ON PAGE 3 (A DIFFERENT PAGE 3!) IS OF CONSIDERABLE ASSISTANCE IN PLANNING...



STAN WHITE, 57 Stanley St., Rothwell, Kettering, Northants:

The December '87 edition of BING is really good. That shot of the New York Paramount in 1931 is an eye-opener; we tend to look back and see Bing just gaining a foothold when, in fact, that huge billing shows Bing already an established star who they were pleased, indeed proud, to headline in that way. The mention of the Crawfords, of course, is also most interesting. They played the twin stage consoles of the 36-rank Wurlitzer organ, and these were in addition to the four-manual console in the pit. A mighty organ in a mighty cinema. (Jesse Crawford, and his wife, Helen, were among the most famous theatre-organists in the world. Helen accompanied Bing on some of his recordings tho' Jesse, known as ' The Poet of the Organ' never did).

You seem to have the balance about right in your comments on the Warwick 10th Anniversary Collection. Mrs. Buddy Cole (Clare) has told me that she feels Buddy would be delighted with what has been done and feels that - somewhere - he is enjoying every note! Crosby enthusiasts are probably unaware of the two great theatre organ albyms Buddy Cole did for Warner. He had to multi-record himself to actually play the incredibly intricate arrangements he had made - they couldn't have been performed with just two hands! Robin Richmond, the well-known British organist, reckoned these albums contained some of the finest organ-playing ever recorded.

I suppose if I am honest I would have chosen the Crosby voice before 1950, but we can't have it all ways and it is a grand effort by a lot of people. I learn it has "gone Silver", whatever that means! Ken Barnes, talking on BBC Radio Cambridgeshire on December 2nd told presenter Jane Solomons that he was to be presented with a Silver Disc the next day. I expect it indicates that 25,000 box-sets had been sold....

Might I suggest that member LES BRICE (Clacton) may have used the wrong word? Could he have meant "sameness" rather than "dullness" in relation to Buddy Cole's backing, which is true if you take it in large doses. On the other hand, at that time, when John Scott Trotter had retired, and Bing had lost his major radio contracts (as you indicated, TV was taking over) and was running down his career at Decca, the Cole outfit suited the budget. Given more money Buddy would have pulled in a bigger backing - which of course he did from time to time. Rosie Clooney too was saddled with the Cole group on many of her own radio appearances, and on records.

In June you listed SONG OF THE WANDERER as a possible Bing itemwith Whiteman, B5311. Let me add:

JIG-TIME Rhythm Boys B4950 Bahama Mama Rhythm Boys Victor 24095
LOST IN YOUR ARMS Victor 24095.

These are listed in a 1936 Book, RHYTHM ON RECORD. Perhaps the 78rpm fanatics could check all of these out - you never know! After all, if MOONLIGHT & ROSES, not to mention POOR BUTTERFLY, can be accepted as Crosby recordings, that leaves plenty of scope !

Its good to have so much Bing material coming out on Compact Disc which seems to be accepted as the new medium for the forseeable future, although time will undoubtedly bring a system with no moving parts and about the size of a cube of sugar which will contain all of Bing's recorded output, I doubt if I shall see it, however, and I'm not so sure people will accept such a thing so easily - but the change will come as people grow up with it...

Editor: Correspondence, always a popular feature and invariably interesting is, we venture, of a high standard this time! Stan White is not only a Crosby expert of considerable standing but also an expert on the theatre/cinema organ. And because of his joint interests he formed an unique if long-distance friendship with Buddy Cole. This resulted in the receipt of photographs and tapes to Stan White from Buddy Cole, one tape of which we still have on reel-to-reel in which he takes Stan on a 'tour' round the organ he used when adding accompaniments to Bing's singing - this was a cinema organ he rebuilt in his garage for, as members will be aware, cinema organs, alas, went out of fashion along with so many other excellent musical features in the 50s. Managers of cinemas were so anxious to get rid of their beautiful, but derelict, organs that they could be acquired by individuals and Preservation Sooieties and re-erected in all kinds of unusual venues.

> In the tape Buddy also spoke of his experiences in working with Bing, of whom he was, of course, a fanatical admirer.

As Stan says, the pictures researched for us by JEAN-PAUL FRTREAULT in Canada, proved of enormous interest among members. They showed in a way not reproduced in any way for many, many, years, just what impact Bing was having in America as evidenced by his billing at the great New York Paramount Cinema - billing, in fact,which even then placed him above the leading film stars of the day in drawing power. There are more such pictures in this issues, we hope!

The mention that Ken Barnes announced he was to get the Silver Disc awa: for 25,000 sales of the 10th ANNIVERSARY COLLECTION sounds a little odd, coming so early. We truly hope it was so....

And having so emphatically dismissed any Crosby-content in the record OUTSIDE, Stan White offers further avenues for the researchers to explore. True, a number of Whiteman records LOOK ON PAPER as if Bing may have been there but to be scrupulously fair, the members of the team that produced the true discography, THE ROAD TO BING CROSBY - the one in fact all subsequent discographies have been based upon - went to inordinate lengths to check on Bing's recording activities in the early days. One of these was in many instances actually getting copies of the studio personnel details on the sessions, the full recording data in fact. Even so, it would be unwise to rule out the possible discovery of a hitherto unknown Bing recording. Bing himself was quite hazy - who wouldn't be after such a marathon career? - about some of his early efforts. Before he became world-famous no doubt Bing - like so many other vocalists here and in America - would be called on to provide a "vocal refrain", pocket the £5 or 50 dollars earned thereby - and forget all about it! So, one never knows for certain !

JOHN DOBSON, 547 Middle Park Avenue, Eltham, London SE9 5QP:

I've just read a quite interesting autobiography by Richard Rodgers and came across some very interesting facts about the film MISSISSIPPI which were unknown, at least to me and perhaps others. Seems the singing star in the film was to be LANNY ROSS, then a well-known radio singer. After composing DOWN BY THE RIVER and SOON, Richard and Larry Hart returned to New York. Paramount then got a new studio boss who took a long, hard, look at the film's 'rushes' and decided that production of the film be halted at oncr and that, at Arthur Hornblow's suggestion, Lanny Ross be replaced by Bing Crosby. One furfher fact of interest: the song which remained in my mind, and that of thousands if not millions of others, was EASY TO REMEMBER. Seems this was written by Richard and Larry in New York, and a recording of it mailed to Hornblow in Hollywood.

Editor: Interesting. Hornblow was Paramount's producer of MISSISSIPPI, so its a hearty vote of thanks to that gentleman! MISSISSIPPI, judging by mail (by the same means we discover which albums should be reissued!) is the film so many members want to see again on TV (so that they can video it). It was a memorable Crosby film and the songs have remained great and firm favourites. These were EASY TO REMEMBER, SOON, DOWN BY THE RIVER and the performance which stunned us all back in those far-off days of the middle 30s, that splendid song SWANEE RIVER, on which Bing joined the Cabin Kids and made, possibly, his first departure from the popular song idiom. The film was certainly on BBC-2 TV as long ago as 1965; we have the feeling it has been seen since but cannot be certain - or give details.

It is to be hoped that the film will eventually be seen again - which leads us to say how delighted everyone was at the splendid showing Crosby films received on both BBC and ITV over the 1987 Christmas season. Seven was the number - quite remarkable. The only complaint we heard was - that some of the times were inconvenient !!

> We are quite certain that it was the efforts of so many of our members writing to both channels that got this fine showing of Bing's films...and from what we heard and read, their showing pleased almost everyone, not just the Bing fans.....

Some of our thoughts as we viewed: What a truly splendid actor BARRY FITZGERALD was! And what a rapporte he seemed to strike with Bing - tho' indeed, that seemed to happen with all the people who worked with Bing.

How effective - surprisingly so - was the 'colour' in KING OF JAZZ, considering that black-and-white films were still being made in, at least, the 50s. And how TUBBY was Bing in SO THE BLUEBIRDS &c.!!

And a facet of the ROAD pictures: no matter how often one sees these one hears an aside, or a wisecrack, previously missed !

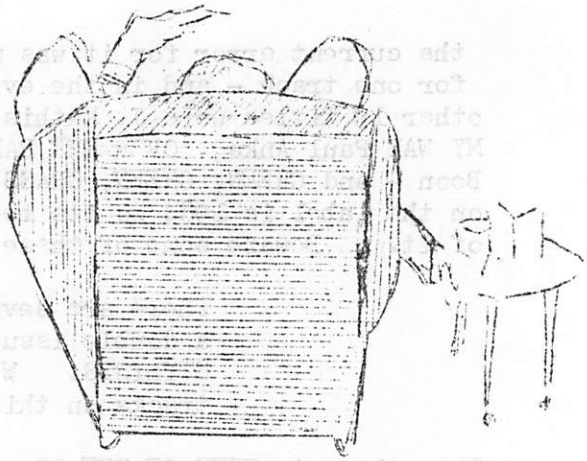
We always view STAGECOACH with mixed feelings to say the least; remaking this film after the classic 1939 version was a major error. Added to that, of course, is the fact that Bing doesn't sing a note. Not even over the credits, as might have been contrived to add a bit of lustre to the film. Very unfortunate because the remake, while good and producing excellent performances from all its stars, inevitably invites comparison with the original - and even tho' that was in black-and-white, was truly a classic production. It has been shown so many times on television that everyone knows the 1939 film starred the young John Wayne, Tom Mitchell (the part Bing played) and for which Mitchell got an Oscar, Claire Trevor and other fine actors.

Bing could hardly have burst into song in the film, we fully appreciate!

MR. A. WARD, 135 Powell St., Sheffield, S3 7NW: is anxious to get hold of records/tapes of GORDON JENKINS & HIS ORCHESTRA, and would appreciate hearing from anyone who can help.

BOB JONES, 80 Beech St., Jarrow, Tyne & Wear, NE32 5LD has for sale on audio tape recordings of Bing, Jolson, Sinatra, Dick Todd, Mike Holliday, Formby &c., plus videos of Jolson films, lots of Bings and others...at reasonable prices: Send SAE with enquiries.

RECORDS **** TAPES *** COMPACT DISCS..



TRACK EVENTS

WELL, well..it would be easy to use the familiar expression: After the Lord Mayor's Show comes the dustcart. As no doubt it does in many piquant situations. We are thinking of the plothora of Crosby albums over the past year, culminating of course with the excitement engendered by the TENTH ANNIVERSARY SET in its three different forms - cassettes, LPs and Compact Discs.

Not that the cupboard is bare this time. Not at all, though we have long given up hope of covering all that is now issued of Mr. C. Tapes for example are cropping up in odd sales all over the place, not necessarily in record shops. Indeed, it is the multiple shops and supermarkets that seem to be the prime venues for cassettes - made all over Europe. Frannce, Switzerland, West Germany and no doubt other countries. And not only cassettes; the other day we were delighted and surprised to see:

"STARGAZERS" 20 SONGS FOR STARRY-EYED LOVERS: Price: £1.99 (in sale) KASINO RECORDS KTV 1.

While we can hardly claim - these days - to be in the category for whom the above title indicates. we nevertheless scanned the 20 titles with some interest and were delighted to find that No. 3 on Side 2 was:

WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY - BING CROSBY. (With the Paradise Island Trio).

Whatever made up the rest of the record of a further 19 tracks, we were especially pleased for this version of BLUE OF THE NIGHT is our favourite. It is extremely melodious, in lovely tempo, and Bing singing at his best - whistling too. Furthermore, although this particular version of Bing's theme tune has appeared on LP, notably DRIFTING & DREAMING, it is comparatively rare; as our copy has been well-played over the years since it was acquired the acquisition of this album seemed very desirable.

Alas, when we got home and popped it on the turntable they had had us! The version is not the Hawaiian type track with the Paradise Island Trio but the well-issued 1945 version. Nothing wrong with it - except we have it a dozen or more times! How do they come to make these errors ? The error that intrigued us most was on that album which proclaimed, among "Bing Favourites" was the song:

MY SIN IS IN LOVE !

Of course, it turned out to be MY CYNTHIA'S IN LOVE! Quite amusing, but we weren't all that amused by the

the current error for it was most disappointing. We were paying £1.99 for one track - and in the event, we didn't even get that! Among the other 19 titles were J. Mathis A CERTAIN SMILE, ITS IMPOSSIBLE, Perry Como, MY WAY Paul Anka, OVER THE RAINBOW, Vic Damone, LOVE LETTERS IN THE SAND, Pat Boon - and GREEN, GREEN, GRASS OF HOME Tom Jones ! We see the compilation date on the label is 1984 so its been around quite a while but the first we've seen of it. Beware some of these albums. They're not what they seem to be.....

> There are several cassettes around, too, notably a double issue at £1.49 (!) entitled the SONG STYLISTS. We couldn't decided on what were Crosby tracks on this one.....

Then there is HITS OF THE 30s and 40s, also on cassette, with the well-tracked j s like DON'T FENCE ME IN and SWINGIN' ON A STAR...

NEWS of the exciting new series of compact discs available from Conifer at the remarkably low price of £3.99 (less if you join Boots Compact Disc Club which costs nothing and gives you 10 per cent off CD prices) was given in the Christmas issue of BING. As stated then, this gave us six more Bing tracks on this latest reproduction method including the fabulous Bing-Mills Brothers track, SHINE. Yet another, however, was not to hand when we rounded up the five discs including these tracks of Bing's, and this is

"HOORAY FOR HOLLYWOOD" Unforgettable Movie Hits. TQ 157

Total playing time of the complete disc is 63 minutes, 21 seconds. Bing content:

Pennies from Heaven: Bing Crosby, Francis (sic) Langford, Louis Armstrong, with Jimmy Dorsey & his Orchestra. 4m. 18sec.

One of the most famous of all Bing's great film songs and one that took the world by storm in the mid-30s. This is the unusual version, as you can see, with Frances Langford and Satchmo joining Bing in taking choruses one and two with Bing coming in for the third. The whole accompanied by the famous Jimmy Dorsey band, then accompanying Bing in the KMH just before the advent of John Scott Trotter who, incidentally, did most of the arrangements for the film.

> This version of the song, as opposed to Bing's solo recording, appeared on the Ace of Hearts (AH139) BING SINGS FOR CHILDREN as long ago as 1967. We're not aware it has been issued elsewhere.

It goes without saying, perhaps, that this CD version is as momentous as all such tracks are via the lazer beam!

Clearly this is the time when we have to start in at the beginning if we're going to keep and maintain, a separate listing of Compact Discs concerning Bing. It will not be very sensible to leave it until masses of research are required - so this is the ideal time. Especially as the list is growing steadily and most surely. And it has to be said that whatever may be going on behind the scenes in the "trade" talk of the Japanese digital recorder with

its sensational sound capabilities has gone quiet; against which there can be little doubt that the Compact Disc market is expanding rapidly.

ND WE can add to the total immediately, for the following is to hand:

THE BEST OF BING CROSBY "THE ENTERTAINERS" CD0248

Members will be familiar with THE ENTERTAINER series, originating in Italy, of LPs devoted to prominent world-class artists. Bing appeared, of course, and we fairly recently dealt with the 16-track LP. This is the one in the highly colourful bright-green sleeve, with a glossy picture of the younger Bing complete with golf-club - and pipe. So when we spotted this Compact Disc our eyes lit up, for the LP itself is of remarkable sound quality.

> Our eyes lit up even more brightly when we discovered that the LP had been expanded from 16 to no less than 23 tracks; Total playing time is a remarkable 70 minutes 33 seconds. As the price is only £6.99 this is remarkable value even by orthodox LP standards.

The titles are as follows; those marked * did NOT appear on the LP ENT LP 13.021

True Love	* Tell me.
Dream a little dream of me	* Whispering
I'm gonna sit right down and write myself a letter.	When (sic) the blue of the night meets the gold of the day
Down among the sheltering palms	* Swingin' on a star.
Let a smile be your umbrella	White Christmas
I love you, Samantha.	* A gal in calico
Some sunny day	Too-ra-loo-ral
Mack the knife	* San Fernando Valley
Little one	* Along the way to Waikiki
Exactly like you	In a little Spanish town
Mamma loves papa.	* Vaya con dios
	The Jones boy.

A most interesting selection, as we remarked on the LP, consisting as it does of a fair slice of the RCA BING WITH A BEAT LP, two from HIGH SOCIETY, and a couple of commercial recordings. To these are added three more from BING WITH A BEAT, the commercial issues of A GAL IN CALICO, and SAN FERNANDO VALLEY. We thought VAYA CON DIOS was the commercial issue, too, until it got to the end when there was a burst of applause indicating it was taken from radio. Its near enough to the issued track however.

> My goodness, that Bob Scobey band (and Bing!) sounds terrific on compact disc! One is reminded again, however, what an unsympathetic treatment Buddy Cole afforded IN A LITTLE SPANISH TOWN (even though the judge liked it! If this is rather cryptic all will become plain later on!) SPANISH TOWN should be in a lilting, gentle, rhythm, redolent of accoustic guitars..... not the highly rhythmic job Buddy turned out! Still, a rose by any other name...

To add to the recurring mystery, this disc was manufactured in FRANCE but is

also marked SUISA, despite the company Joker being based in Italy. What is even more amazing is that this compact disc, like all albums and discs, audaciously claims copyright and prohibits any copying, broadcasting &c! Truly the ways of licensing, copyright and other controls are tortuous these days. One imagines the only copyright they can claim is the particular order in which they have compiled their wares.

MANY members were disturbed, if not distraught, to see the TENTH ANNIVERSARY SET being offered throughout the Woolworth's stores at greatly reduced prices. As low as £4.99 the set, in fact. A disturbing sight maybe but too much shouldn't be read into it as regards poor sales, lack of response and so on. It is all part of the 'modern' marketing methods. The scene in the shop must never get 'stale' to the eager customers - change the set-up, the format. Off with one display and on with the next. Continually change the prospect. If the old display has sold well, so much the better. If not, reduce it and get it out of the way for the new.....if you've read any of these modern manuals lately you can more easily appreciate the situation.

> Even reputable record shops, selling records only, won't hesitate to tell you an album has been "deleted" after a month! They're too busy selling the Top Ten - tho' we hasten to add, some shops remain to try and cater for the genuine record collector. But you have to seek them out.

Another aspect you've probably noticed is that when you go into your local big stores - including Woolworths - everything seems changed around. The haberdashery is where the hardware used to be, confectionary is where the 'electrics' used to be....all part of the "bring 'em in" ! method.

Even so, one has to worry slightly lest it all has a boomerang effect. Will people, seeing new albums or sets displayed, say to themselves: "I'll hang on for amonth and get it half-price!" Thank goodness Woolworths at least aren't often selected for the "projection of Bing" purpose.

We've heard many things about the Anniversary Set. Mainly, that it HAS sold well; is, in fact, being sibmitted for a silver-disc because of its sales. Sceptical about this, we must admit. We've also heard that legal action from the direction of Mrs. C. is on the cards - but we view this with even more doubt! One thing is certain: the EP of recitations by Bing is a non-starter - if ever it was a possibility. BERT MINISTER of Edgeley, Stockport, wrote to the company regarding the set and the poems. He received the following reply:

> Dear Mr. Minister,
>
> I was pleased to read your letter dated 29 October 1987 following your purchase of the Bing Crosby box set and to know how delighted you are with it.
>
> Regarding the EP of the Bing Crosby poetry readings, for technical reaons this project did not happen and the EP was not included in the first 100,000 sets, NOR FOR THAT MATTER HAS IT BEEN MANUFACTURED AT ALL.

Should we decide to reintroduce this item at a later date you can be assured that a copy will be sent to you free of charge and we will carefully retain your personal details on file for this purpose.

With every good wish for your continued listening pleasure of the Bing Crosby recordings.

Best regards,
Yours sincerely,

IAN F. MILLS,
Managing Director.

2 Nov 1987.

MSD HOLDINGS LTD.,
3 Standard Road,
LONDON NW10 6EX.

The capitals above are ours. MSD means MULTIPLE SOUND DISTRIBUTORS.

That is definite enough, is it not? None have ever been made.....

"THE UNFORGETTABLE 40s" Pickwick International SHM3223

Price £2.49p

A return to the orthodox album rests in the above. Crosby content consists of three tracks - four if you care to include Brother Bob's Orchestra! To wit:

1. New San Antonio Rose. 2. Don't fence me in (louds groans?), and
3. Poinciana. Bob Crosby and his Orchestra play DOWN ARGENTINA WAY.

If louds groans greeted the inclusion of yet another DON'T FENCE ME IN, they should be still somewhat by (NEW) SAN ANTONIO ROSE (we don't know why the 'new' adjective is used!) and certainly by POINCIANA (Song of the Tree) the 1943 recording with John Scott Trotter. ANTONIO ROSE, of course, with brother Bob's orchestra in 1940.

The rest of the album is most entertaining; two well-known tracks by the Ink Spots, Mills Bros. with PAPER DOLL, Andrews Sisters with RUM AND COC COLA (this the song in which they refer to "when they hear Der Bingle croon..." Dick Haymes, yet another whom it might be said did well from the Crosby style, sings YOU'LL NEVER KNOW, and a duet with Helen Forrest, I'M ALWAYS CHASING RAINBOWS. Fourteen largely war-time tracks making a very tuneful collection.

The sleeve in the palest blue has that well-known over-the-shoulder look from the girl with the legs - BETTY GRABLE. The sleeve notes are entertaining by an un-named writer: he says "...Who could ever forget the brilliant Bing Crosby, who died ten years ago in 1977? His singing style inspired a whole generation of stars, including Perry Como, Frank Sinatra and Dean Martin, with his soft, deep, crooning delivery...."

Well worth picking up; a nice addition to anyone's collection.

COMPACT DISCS

				Tracks
1.	Warwick Vol 1	V1005A	Bing Sings all about Love	25
2.	" " 2	V1005B	Bing Swings Straight Down the Middle	24
3.	" " 3	V1005C	Bing sings From Broadway to Hollywood	25
4.	MCA	MCAD5764	Bing Crosby Sings Again	16
5.	"	MCAD5765	Bing Crosby Christmas Disc	15
6.	Joker	CD0248	Best of Bing Crosby	23
7.	EMI	CZ5 CDP7 48272 2	Bing: Just Breezin' along	16
8.	BBC	CD 648	Bing Crosby: 1927 to 1934	16
9.	Intertape	500.027	Bing Crosby	10
10.	ASV LivingRra	AAAA5005R	Bix 'n' Bing.	20
11.	Scana	77006/7	From the time you say Goodbye	2
12.	Conifer	T 132	(Makin' Whoopee:Favourites of Stage & Screen	1
13.	"	TQ 143	(The Irving Berlin Song Book'Say it with Music'	1
14.	"	TQ 152	The Mills Brothers: Tiger Rag	2
15.	"	TQ 153	(Love is the sweetest thing: Great love songs of the 30s.	1
16.	"	TQ 154	Night & Day: Balladeers of the 30s	1
17.	"	TQ 157	(Hooray for Hollywood: Unforgettable Movie Hits.	1.
18.	Daybreak		Bing 'n' Basie	11.

The above is a preliminary first-listing of the Compact Discs so far issued. The list is, of course, going to grow steadily and will need - hopefully - constant updating.

Thus the number of tracks so far appearing on CD is 210; of these no less than 74 are provided by the 10TH ANNIVERSARY SET of refurbished Buddy Cole/ Bing tracks. If you add the 16 tracks of JUST BREEZIN' ALONG, Ken Barnes is responsible for 90 CD offerings.

No. 5 item above contains the unique recording of Bing and others greeting Decca employees at Christmas 1940. Not having this disc we're not sure of its correct title. And as we're still awaiting No. 18, the same applies re. catalogue details.

No. 9 (Intertape) is the selection of radio songs which also appeared in excellent quality on the RADIO YEARS albums.

Duplication is bound to occur as it does so frequently in normal albums, but so far has not proved heavy or unacceptable. SWINGIN' ON A STAR, WHERE THE BLUE OF THE NIGHT and TOO-RA-LOO-RAL-LOO-RAL have appeared on two occasions each. On the other hand we've had much-less-issued songs like MOONBURN, SAILOR BEWARE, SHINE, MY HONEY'S LOVIN' ARMS and for that matter, most of the songs on the BBC (Australia-Robert Parker) disc No. 8 above.

Indexing of the titles is the next logical step and we'll be embarking on this for the next issue of BING. If anyone wants to volunteer for the compilation the offer will be gratefully received by the Editor !

NOTE: Because of CD duplication, to the albums mentioned as available in TRADING POST (later on) please add new copies of THE ENTERTAINER: BEST OF BING CROSBY album, and BING CROSBY BBC 1927-34. These may also be bid for.....

discrosby

ABOUT RECORDS FROM ALL STAGES OF THAT ILLUSTRIOUS CAREER.....A FEATURE MANY HAVE ASKED FOR SO OFTEN...

NEITHER Bing, nor Buddy Cole, it is certain, could have dreamed that the scores of songs they dashed off in the late 50s and early 60s, were 20 or so years later, going to be so dissected, talked about, written about - re-arranged, stereo'd, etc. etc. "Dashed off" must be the right description; even so, Bing was such an experienced and 'quality' singer, and Buddy an equally experienced and talented musician, that done without too much care, planning, arrangement or even rehearsal, they still managed to produce some really excellent tracks.

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Ken Barnes and Pete Moore have, of course, produced the most astonishing results with their new arrangements and accompaniments, not to mention digital remastering; they truly produced a masterpiece not only of engineering, but of musicianship. But that was not entirely new; for Buddy himself did all sorts of tricks with the songs after Bing had sung them to his, often, piano-only accompaniment. In his own garage/studio he added rhythm section, often organ, and re-arranged his piano parts. And to further amplify what is meant by "dashed off" it is known that Bing and Buddy (and often Rosie Clooney) would spent a couple of hours dashing off perhaps a score of songs. They were made in the dying days of effective radio when the big money sponsors had long turned their attention - and cash - to television. This was the final medium Bing had to take and conquer and, understandably, he displayed a somewhat natural reluctance to jump into it though he knew he must.

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It is equally well-known that the songs thus recorded were for slotting into radio shows - then mere 15-20 minute shows. The great radio days had gone. And thus again, the songs were not tailored, arranged or timed to fit commercial recording purposes. Their usual brevity, for a start, did not match up to the $2\frac{1}{2}$ - 3 minutes usual on a single record track. And Bing's engaging and clever interpolations of contemporary personalities and events into the lyrics, often precluded any possible thought of commercial issue. He mentioned Rock Hudson, for example,

in one song; and 'Presley's salary' in another; these would have been humorous and topical asides when broadcast at the time, but 25 years on the scene is vastly different. This, of course, is particularly the case in the two examples mentioned for both are dead, both dying in particularly grievous and melancholy circumstances. Ken Barnes's methods, fortunately, were able to eliminate such unsuitable mentions.

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But they were indicative of the fact that the thought never entered anyone's head - at the time - that these informal recordings would one day actually be issued commercially. Good job, too, for NEW TRICKS (and subsequently reissued by MFP slightly altered from the original BRUNSWICK) and SOME FINE OLD CHESTNUTS have made popular albums, Indeed, as you read here last issue, NEW TRICKS has been issued once again by an independent label. These are in an entirely different category to the 73 tracks licensed from Crosby Enterprises by Ken Barnes and resulting in the 10th ANNIVERSARY SET.

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Many have now come to the conclusion that some of these tracks - even before the mammoth Barnes project - were a great choice by the original compilers of NEW TRICKS. Of this selection, CHICAGO must stand out as a brilliant performance. One is unlikely to find a better all-round performance of this song anywhere. Bing's 'attack', his phrasing, his absolute 'feel' for the song (its LEAPING!), his humour when he sings of "the cad who danced with his WIFE!" And Buddy Cole excelled himself on this one, too. Normally so highly technical and dexterous, getting scores of notes compressed into incredible passages which were (or are) not always too musical, not too easy on the ear, he nevertheless produced a wonderful, swinging, accompaniment to this so that the whole recording is a masterpiece of rhythm.

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And WHEN I TAKE MY SUGAR TO TEA is almost in the same category, producing a beautiful aside from Bing! When Buddy is off on one of his incredible pianistic acrobatics Bing, in mock-shocked tones asks: "What kinda tea-room is THIS?" Hardly the palm-court variety with piano playing like that!

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BETWEEN THE DEVIL & THE DEEP BLUE SEA, another delight; AVALON, CHINATOWN, MY CHINATOWN, GEORGIA ON MY MIND - in fact, the whole list of NEW TRICKS demonstrates that the original tracks COULD be issued without further adornment and in no way sound dated. Good performances can only improve with ageing - like wine, no doubt! One puzzle is why ON THE ALAMO was deleted from NEW TRICKS, when it was reissued by Music for Pleasure, and BLUE OF THE NIGHT substituted?

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COUNTRY & WESTERN is now, in the modern styling, the official categorisation of what we used to call hill-billy, or even cowboy songs. Today it is just another version of 'pop', with in the main quite indifferent voices being accepted on account of the believed 'telling' lyrics they proclaim. Now and then a decent song crops up with a bearable voice ! But out-of-tune singing, with no concept of pitch, is cheerfully accepted by the majority today, it would seem. You doubt it? Well, just listen !

Bing's ability to deal adroitly with any type of song has been amply demonstrated, time and time again. Would all those artists now making Christmas records - and few do not these days! - have ambarked on their enterprises if Bing hadn't blazed the trail? I think not. And his unique ability with the hill-billy - well, Country & Western if you prefer it! - was beautifully illustrated by those lovely albums, HOME ON THE RANGE, TWILIGHT ON THE TRAIL, both Brunswicks, and RHYTHM ON THE RANGE, on Coral, containing Western songs that Bing had sung through the many preceding years.

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Then, surprisingly, came that splendid album BING SINGS THE GREAT COUNTRY HITS (originally on Capitol) almost as if to say (tho' he wouldn't!) "If that's the way you sing 'em today, I can still stay with it!" And Bill Justis's arrangements and directing certainly helped Bing along the way. Indeed, a large body of Crosbyana opinion feels that this record was one one of Bing's finest 'modern' albums. That no doubt is a telling and revealing remark - a 'modern' album! It was made in 1965.....though we hasten to add that we are not of the school that thinks anything after 1935 was 'modern'!

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We could wish that Bing had made more records with Bill Justis, for he provided rhythmic and melodious arrangements, fully complementing Bing and not endeavouring to show what a good orchestra he directed - even tho' he did just that. Justis, too, later had fame with a song he composed, RAUNCHY.

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And while on the subject of this Country Hits album, or on thoughts inspired by it, what was the first custom-made LP Bing did - by which we mean, what was the first album he made which was not comprised of 78s from his earlier years? It was to be expected, when the long-player came along, that no time would be lost in issuing compilations from Bing's prolific recordings since the early 30s. One thinks of the early effort of the Autobiography set inspired by Buddy Cole, but while that did contain some new material, the set was largely comprised of 78s.

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It would take one of our redoubtable researchers to establish the first "for LP only" recording but I would venture a pure guess that it was SONGS I WISH I HAD SUNG (THE FIRST TIME AROUND) Brunswick LAT 8138 - but would not be prepared to stake too much money on that belief! Any further nominations?

****

Having made the GREAT COUNTRY HITS album demonstrating that what he had sung so splendidly in the past he could still emulate, Bing was virtually concurrently making, in 1963, yet another custom-made set, this time demonstrating yet another of his great song preferences - those of Hawaii. That splendid album, RETURN TO PARADISE ISLANDS was another of Bing's new-album ventures. I well recall this album caused a lot of newspaper comment at the time. The label was

the one founded by Sinatra, REPRISE, and some of the papers found it a piquant situation. Bing was quoted as saying he would be very pleased to record for Mr. Sinatra's company while Frankie said they were honoured to have Bing with them. And the fact that Nelson Riddle arranging and conducting for the selections also came in for interested comment.

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Riddle had, of course, come into great prominence as a musical director, in the way others had in this period, particularly with Sinatra recordings. Henry Mancini was another. And this was, as a matter of fact, the time when MDs almost assumed the importance of the soloists! Two other features make this PARADISE ISLANDS stick particularly in mind - one that it bore the notation "NEWLY RECORDED" as if to emphasise this was NOT a collection of ageing 78s. The other was that the sleeve bore a really attractive picture of the then 63-year-old Bing - small, but handsome and attractive. One might easily add a third feature: that though this was a song of Hawaiian songs, the traditional guitar of that tropical paradise was not unduly featured (a most unusuzl circumstance, surely?) and the songs were not of the ALOHA OE or HAWAIIAN CHIMES variety. They struck a very distinctive, out-of-the-rut mode. Yet another album the favourite of so many.

****

This set has already been issued by the ubiquitous Japanese and commands apparently a high price on that account. If those independent producers looking around for attractive Crosby albums to reproduce (we urged the BING'S HOLLYWOOD last issue!) they could well turn their attention to RETURN TO PARADISE ISLANDS.

****

An album that was certainly in the modern manner, HEY JUDE, came in for some criticism - and only lately, too, though Ken Barnes included in his book, THE CROSBY YEARS, perhaps the most severe criticism any Crosby album has ever received. I can say without any hesitation at all that I profoundly disagree with Mr. Barnes's views especially "this is an album to forget." Ken later rather reluctantly concedes Bing did better, or to use his own term "redeemed" himself with THOSE WERE THE DAYS, and BOTH SIDES NOW. Happily, tho' Ken seems to have some support in his opinions of HEY JUDE, recent mail has shewn that the album remains a joy to many.

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I find it a very tuneful album and how Barnes could describe Haskell's arrangements as dull I shall never comprehend. Granted I don't appreciate the lyric of HEY JUDE, the title song (I never have fully understood the largely ungrammatical lyrics written by the Beatles duo) the tune isn't bad; ITS ALL IN THE GAME, LITTLE GREEN APPLES (this version not the Basie distraction), LIVIN' AND LOVIN', JUST FOR TONIGHT, are quite excellent and certainly far from being my least liked Crosby recordings.

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Still, one of my most frequent comments is to the effect that everyone gets from Crosbyana whatever he or she wants! Even when it is difficult

to appreciate certain likes and dislikes. For example, we have a leading keen and knowledgeable member, who doesn't like T'MPTATION! and this was a record that filled us all with delight with both its interpreation by Bing and its dramatic impact! Similarly, there will be at least one member - whose letters I invariably enjoy and value ! - will take exception to my purely personal -- and mild - criticism of the Beatles' songs, telling me I have too narrow a view &c. It will also be pointed out that the Beatles had a profound impact on popular music. They certainly had - and alas, it seems unwilling to recover!

****

But Bing's tenuous link-up with the ultra modern Beatles - the ancient and modern it might be termed! - was another event that claimed the attentions of the front-page writers. Perhaps it was an unlikely combination at that. But on the subject of newspaper stories, does any member recall a case in - I believe - the 50s or it might have been the early 60s in which the writers of IN A LITTLE SPANISH TOWN sued the writers of a song called WHY B'CAUSE I LOVE YOU for plagiarism? In the course of the proceedings counsel for the plaintiffs said that 'their' song, SPANISH TOWN had long been successful, had been sung and recorded by the greatest artists in the world, including Bing Crosby. They added it was their intention, for comparison purposes, to play this record so that the learned judge could, hear for himself the similarity of the two melodies.

****

It was stated that upon hearing this, the judge asked: "Does this mean we will have the pleasure of hearing Mr. Crosby sing in this court?" (as judges are apt to do); upon being assured that was the intention, the judge commented: "'xcellent!"

****

IN A LITTLE SPANISH TOWN was written in 1927 by Mabel Wayne, in conjunction with Messrs. Lewis and Young. Mabel was a songwriter of considerable distinction. Another of her songs was LITTLE MAN, YOU'VE HAD A BUSY DAY which was, of course, an enormous success in the 30s - and which, coincidentally, was among the 10TH ANNIVERSARY SONGS, indicating that Bing considered it worth singing 20 years after it was a world-hit for the first time.

****

Many will undoubtedly remember this interesting case, we are certain. But more to the point, did anyone have the forethought to keep the cuttings of the reports in their scrap-books? We've examined quite a number, and unfortunately, this delightful commendation from a High Court Judge on Bing's singing isn't in our archives; it certainly should be.

****

So, should anyone have the cuttings we'd love to hear with a view to having them copied for the said purpose - posterity! Presidents, Kings, Prime Ministers, Princes and Princesses have all expressed their affection and admiration for Bing's unique voice. It would certainly be appropriate to have a Lordship's comments on the file.

****

That was Bing's major appeal - it was to everyone, quite universal. Not just screaming teenagers (tho' they hadn't been invented then, but there were bobby-soxers!), not just sophisticated 'swingers' - or old fogies. Everyone!

A NEW BOOK: Review by the Editor

DICK TODD

KING OF THE JUKEBOX by SHELDON O'CONNELL

IT is likely, indeed, it is highly probable, that the majority of our members will exclaim: DICK WHO? And what did King of the Jukebox involve or indicate? Well, the description is self-explanatory, tho' it never became a slogan in Britain for the simple reason that juke-boxes never became much of a slogan or classification here either. Not to the extent it did in America for certain.

> We do not make a point of extolling artists other than Bing in this magazine (look at the title!) except when they are incidental to Mr. Crosby's career to a greater or lesser extent. This is most certainly not because we feel they are not worthy of such attention. Far from it - but other magazines, other societies, cater for them. Our existence is dedicated to Bing Crosby. Another very valid point is that to cover other personalities of the world entertainment scene would just be too unwieldy, too cumbersome - and become just a micellaneous kind of publication.

DICK TODD may certainly be categorised as perhaps a little more than incidental to Bing's career. Yet it must be admitted, this situation was more valid in the United States. Here, Dick Todd, as we have already indicated, was not widely known. Veteran Crosbyites were aware of Dick; in fact, it might be said that Dick Todd in the late 30s and the 40s held a position vis-a-vis Bing that Michael Holliday held in the 50s and early 60s. This book tells us that Dick Todd made "over 200" songs for RCA-Victor Bluebird - well under a tenth, of course, of Bing's output. And very few of his records were issued over here. Very few indeed and, coincidentally, it is only recently that a LP of Todd's has appeared here (RCA), and that came as a big surprise;

But none of the foregoing should be taken as disparaging of Dick; anyone who liked Bing could hardly fail to like him. It says in the book that he didn't consciously imitate Bing. Hard to take! And perhaps a little naive; not that it is important. He was only one of the many who did endeavour to "sing like Bing". In Dick Todd's case he was better equipped vocally than many of his - possibly - more illustrious peers! Dick had a good, strong, masculine, voice very much influenced by Bing Crosby, what-ever anyone else might suggest.

> I cannot now, for the life of me, recall what it was that enlightened me re Dick Todd - it certainly wasn't in the way that Bing crashed into our lives! Even so, I remember buying a record or two of him in the very late 30s, perhaps the 40s, and was most im-pressed and remain so to this day. The titles were THE CREAKING OLD MILL ON THE CREEK and TIME ON MY HANDS, the former an extremely attractive melody with a delightful lyric. As was his record of 'TIS AUTUMN, the one in which he mentions "Crosby"!

Bing, of course, was aware of Dick Todd - no doubt he was, modestly, aware that he was being acclaimed as the most-imitated singer in the world. There was at least one broadcast when he was admonsyed ".... any more of that and we'll send for Dick Todd !" sort of thing by Jimmy Dorsey.

> And most members will be aware of the celebrated Paul Whiteman 50th Anniversary Broadcast which was subsequently issued on an album. In the broadcast, the producer had got the Rhythm Boys together for the first time in about 20 years. A sketch was written for the show, purporting to be the way the three were introduced to Mr. Blackman, Whiteman's manager!
>
> "I'm Harry Barris - I sing like Bing Crosby!"
>
> "I'm Al Rinker - I sing like Bing Crosby!"
>
> "I'm Bing Crosby - I sing like Dick Todd !"

-----which naturally brought a roar of laughter.

Which reminds me of another Todd facet of the late 30s. As mentioned, very few of Todd's records were issued, but the few that were came out on the HMV label, priced at 1/6d (7½p!) Bing 's on Brunswick cost 2/6d (12½p). The difference was important in those days, believe it or not, and I recall a mate saying he was getting Bing Mark 2 (meaning Dick Todd) as he couldn't afford 2/6d for the real thing! But if you saved hard, you could get both - eventually ! Wages for teen-agers then were about £2 per week.

IT remained extremely difficult to get any information on Todd; the newspapers, unlike with Mr. C., carried no stories, the magazines, record or radio, likewise carried no information about him. We did glean the knowledge that he was Canadian but had gone to New York around 1937-38. Then came the Second World War and Dick Todd really disappeared from our ken. We emphasise our ken, for no doubt - as Sheldon's book shows - he didn't entirely disappear. But indicative of this lack of information on Dick Todd I might cite the following: although, as stated I certainly bought a record or two of his in the late 30s IT WASN'T UNTIL THE EARLY 1930s THAT I SAW A PHOTOGRAPH OF HIM AND THUS LEARNED WHAT HE LOOKED LIKE! And that was only because some Todd albums (a double and a single, BLUEBIRD and RAC respectively) were issued in AUSTRALIA, and a loyal member sent mo copies. I was quitehappy to renew acquaintance with the excellent voice of Dick (The 78s I still have were long ago consigned to the loft! but before that consigning they suffered a grievous loss:

> A couple of Crosby friends turned up one dayand records were being played, and placed, all over the place. One of the visitors asked if I had ever heard of Dick Todd.....as a result I brought out my three or four such recordings. They were listened to with great interest; after playing, one of my favourites, ALL THIS AND HEAVEN TOO, was placed on a chair....can you guess the rest? That one did NOT return to limbo; the pieces were, sadly, dropped into the dust-bin..

NOBODY else, we are certain, has attempted a biography of Todd. And understandably so for little appears to be known about him - the sleeve notes on the Bluebird album convey that pretty clearly, so Sheldon O'Connell has made a valiant attempt where others feared to tread. He has fallen back on the very legitimate format of researching for news, views and opinions on Dick Todd from the people who DID know something of him. These include radio presenters, musical directors, his sisters Lilian and Adeline, his son Richard; and here is a sad story indeed. One is left with the impression that this son could have done more to have traced - and no doubt helped - his father in time of great trouble. Now, he doesn't even know if his father is alive or dead, or even living the life of the aged drop-out on Skid-Row. Neither Bing or Dick have been served well by sons.....

> Sheldon O'Connell has uncovered probably as much as can be discovered at this stage. No-one knows for certain that Dick is dead. Born in August 1914, he was more than 11 years younger than Bing. Like so many of the time - the 30's - he sang around clubs, sang with bands and had show business ambitions, naturally. He was, as we have said and one of theonly things we knew about him, Canadian; Bing frequently showed his pride at his Irish ancestry. Here Dick was ahead of him! Dick was a "first generation" Irish-Canadian by which is meant that his parents emigrated themselves to Montreal in 1910.

The sad truth emerges that the Dick Todd story is, with a few bright years, a melancholy one; he just disappeared and one of his song successes, recorded later in his career (1953) might well sum up his life - JUST BUMMIN' AROUND. He had no Everett to push him along, no Jack Kapp, no accountants, no publicists, no one to project him at all.

> And, as it did for so many artists, the SecondWorld War hit his career disastrously; he did troop shows but when he returned he found, like so many others, that things were changing significantly. Nevertheless, his recording and limited radio career was resumed.

Then the changes really came....however, we're not retelling Sheldon's quite meritorious story here. It is a readable book though onemust confess that Dick never did become the star so many people, including Sheldon, deem him to be. He could have been in the right hands (he failed film tests because he was "fat" - looked more like a wrestler, he was told! Perhaps Frank Sinatra got it right when, quoted in the book, he said:

> "When I started singing in the mid-1930s, everybody was trying to copy the Crosby style... .a casual kind of raspy sound in the throat. Bing was on top and a bunch of us - Dick Todd, Bob Eberle, Dean Martin, Perry Como, were trying to break in. It occurred to me that maybe the world didn't need another Crosby. I decided to experiment a little and come up with something different. What I finally hit on was more the Bel Canto Italian style of singing, without making a point of it....."

Wehther the world wanted Another Crosby is a moot point; it got imitations in full measure! I do not understand Sinatra's comment about adopting the Bel Canto style. I've always understood that Caruso, Domingo, Pavarotti and other great operatic tenors sang in that style - which is a world away from dance-band and popular singing, surely? Perhaps I'm not well-informed.....

One of the drawbacks to the method of writing a book by quoting from people who knew the central character, speaking many years afterwards, is their views are invariably coloured more brightly than they actually were. Its a very human - and understandable - trait. So one has to make allowances, and oftimes read between the lines - and draw conclusions. To get, finally, to tangibles, the book measures 8½ x 5½ inches, has a semi-stiff glossy cover, around 156 pages which includes a discography and many interesting pictures. It is as good a biography as one no doubt can be written with Todd not seen since around 1970; he was virtually an alcholic and suffered grievously, poor man, from arthritis.

The book leaves us with the question: Is Dick Todd still alive ? His son doesn't know - and in my opinion, doesn't seem to care over much.

> The photographs of Dick in this book, especially the front cover, throw up another astonishing coincidence for he bears more than a passing resemblance to Denny Dennis, the well-known British vocalist and one of those dubbed "The British Bing Crosby"! More than that, it is stated in DICK TOOD: KING OF THE JUKEBOX that probably Dick never had the stomach for the rat-race jungle which was show business. Denny Dennis made that self-same remark to me in respect of himself some years ago.

The book has not been published here, BUT, FRANK MURPHY, THE NEW BING CROSBY COLOUR PHOTOCLUB, has supplies of the book at £4.90, post paid, but UK ONLY Overseas members should write for information and it is important, indeed vital, they include postage for reply or International Reply Coupons. Enquiring mail postage is a big drain, both for the Photoclub and the ICC.

SHELDON O'CONNELL, it will be remembered, also wrote BING- A VOICE FOR ALL SEASONS" a couple of years back. Frank is also lining up UK supplies of this so write (with an SAE)for information.

Finally, I enjoyed reading the Dick Todd book and can commend it. But keep things in proportion!

IT GRIVES ME SOMEWHAT TO YOU THAT WHILE DICK MADE SOME REALLY SPLENDID RECORDS, IT FELL TO HIM TO RECORD WHAT I CONSIDER TO BE THE SILLIEST SONG (APART FROM ACKNOWLEDGED 'NOVELTY' SONGS) I'VE EVER HEARD: IT IS CALLED "WAITING IN THE LOBBY (OF YOUR HEART"). IT HAS A PREPOSTEROUSLY PRETENTIOUS LYRIC THAT REALLY MAKES ONE CRINGE. NEITHER DICK, NOR ANYONE ELSE, SHOULD EVER HAVE COMMITTED IT TO WAX ! 1952 WAS THE DATE....

The RCA album recently issued here appears to consist of one album of the double set issued in Australia (and perhaps America) in the late 70s, the titles, containing undoubtedly some of Dick Todd's finest recordings, are:

Deep Purple	A table in the corner.	Its a [illegible]ed to one I'm in love.
You've got me crying again	Manhattan	
Why begin again?	Time on my hands	Its the talk of the town
Blue evening	Blue Orchids	I can't get started
A home in the clouds	One morning in May	Last night's gardenias
I guess I'll go back home.	Lazy river.	

ANYONE FINDING DIFFICULTY IN OBTAINING THIS ALBUM, SHOULD THEY WANT TO HEAR DICK, SHOULD CONTACT THE EDITOR.

LAMENTED MICHAEL

Having dealt at some length with a Canadian disciple of Mr. C. its not inappropriate perhaps to present a story from the archives of the tragic British artist who made such a merited reputation on the Crosby style...

HOLLIDAY AT HOME

"THE VARIETY-CIRCUS PROGRAMME 'HIPPODROME' RETURNS ON THURSDAY. ACTS OF EVERY KIND FROM MANY COUNTRIES WILL BE FEATURED IN THE SERIES. IT WILL BE COMPERED BY SINGER MICHAEL HOLLIDAY, WHO WILL ALSO BE SINGING AND TAKING PART IN THE ACTS.

THE day that Michael Holliday and his wife Margie met Bing Crosby is one they will always remember. "It was the highlight of our trip to Hollywood and Las Vegas earlier this year," said slim, blonde Margie.

I was visiting the Holliday home in Addington, Surrey. It is half a mansion in a quiet, tree-lined road known locally as 'Millionaire's Row'. You have to be rich to live there, and 31-year-old Holliday, one of the top recording stars of the day, is rich enough to afford such a good address.

When I called he was on tour in Ireland, where the crowds will flock miles to hear his easy style of singing. And an Irish mile can be a very long one.

I asked Margie a question which has been asked before: does Michael copy Bing? "No," she said, "but he admires him tremendously. He has studied him a lot, and the truth is that he has a voice very similar to Bing's.

"When we were on holiday in America we met Bing three times. He invited us to his Hollywood home and we were introduced to his wife Cathy (sic) and their young baby.

"My, I thought Michael knew how to relax, but you should see Bing! No, they didn't sing a song together, but they had a great deal to talk about. I told Bing that in a way it was through him that Michael and I got on so well when we first met. It was in a dance-hall in our home-town of Liverpool, and we discovered we were both Bing fans.

"Bing couldn't have been kinder to us. I had the impression he was very pleased with Mike."

Margie explained that Bing had heard all about Mike (she invariably calls him Mike and their 10-year-old son is Michael) from the British Bing Crosby Society. Bing fans had sent copies of Mike's records to Bing. And the Society has made Mike an honorary member.

Mike's climb to the top has been a steady one, and "waiter-to-star" story achieved without publicity gimmicks or any attempts to win and influence friends. He has used talent, the same talent he set out with rather nervously in a New York competition in 1950, when he was in the Merchant Navy.

Today he has a home in the £10,000 class, with two acres of ground and a double garage for a 1959 American car and a British saloon which would practically fit in the boot of the other.

The five-bedroomed house is expensively but simply furnished. Mike picked the deep red carpet in the lounge - a carpet that is so well sprung it seems to breathe the relaxing heigh-ho-hum of a Holliday number.

So do the chairs and long, low, couch on which Mike likes to lie and listen to records. Including his own, of course.

A stereo-player was presenting his latest long-player and Mike was singing "Gee, I like to see you looking swell, baby!" His wife was looking just that.

She said: "Mike likes Dixieland and strings best. We are great friends of Norrie Paramor and his wife, and Mike is delighted that Norrie is to be in the Hippodrome programme."

What is Mike Holliday like at home? Margie replied: "When he is not working he is really relaxed. But when he is working out numbers he works very hard. He goes in for the intimate approach and at the same time he is a perfectionist. He has to get it right - absolutely right.

"Sometimes, with all the tunes and phrases going round in his head, he doesn't sleep well at night. But does he make up for it in the morning ! The trouble I have sometimes, trying to wake him up!"

His pastimes include experimenting with his tape-recorders - all sizes - and horse-riding. "And Mike loves to see a nice garden, but as for working in one - uh, uh, that's not for Mike"

Young Holliday takes after his father. He sings in tune though it is too early to say whether he will have as fine a voice as his father. But he wants to be a singer because it looks so easy the way his father does it. Of course its easy - when you know how.

This then is the Holliday story - one that has left him and his family unspoiled by the sweet song of success He has also made his first film, which which is shortly to be released and which makes him a star of, as they say, 'television, stage, records and films'."

FRANK DUESBURY,

(With acknowledgements and thanks to the files of Frank Ashurst, of Wigan)

Editor: All of which makes the terrible tragedy of Mike's fate quite inexplicable. The article is undated but from the clues in it the year have been 1959 or 1960. Things seemed to be going so well for Michael; one can only faintly begin to imagine the effect on his wife and son. And that's an interesting point: nearly 30 years on, what happened to Mike Holliday Jnr? He doesn't appear to have entered show business.

Michael's suicide, never explained (they seldom are except in really dire circumstances) came as a terrible blow to everyone, Bing fans or otherwise. It was a particularly devastating one for our esteemed contributor, Fred Reynolds, who only a few weeks before had had the pleasure of entertaining Mike in his Birmingham home. And needless to say, he had been a very genial and entertaining guestl albeit a shy and reserved one with absolutely no hint of any dark thoughts in his mind. It was truly a shattering blow.

The article was laced with splendid pictures of Mike playing his guitar, and that well-known one of him with Bing in Bing's Hollywood home. HIPPODROME was a TV series of the period; and Mike's TV programmes wherein he sang along with his tape-recorder are vivid and happy memories. Norrie Paramor was, of course, Mike's musical director - who, incidentally, urged him NOT to sing like Bing... "Bing is still around...if the public want Bing they'll buy HIS records...."

It is not strictly accurate to say Mike didn't copy Bing for in truth he did. But his voice was so nearly like Bing's that it needed little adjustment - and its true to say, he fooled some of the people some of the time....he was a fine artist and his death a dreadful loss.

Members will know that the MUSIC FOR PLEASURE label (EMI) issued THE VERY BEST OF MICHAEL HOLLIDAY 3-4 years back; it was reviewed here and contained 16 fine examples of Michael's singing.

ONE has to bear in mind that the ability to sing some songs in the Crosby manner, authentically or otherwise, while a very desirable attribute does not, in any way, make a "second Crosby"! For a start, one would need to cover the entire range of popular song - from Mexico to Ireland and all points between. Then one would have to be the mainstay of a national radio programme for between 20 and 30 years without faltering. Next it is necessary to be so much in demand, unflagging demand, that you make more than 2000 gramophone records. You will also be required to make around 90 successful films (some to become legendary containing a 30-million-record-selling song!), do TV shows just whenever YOU felt like it, be invited around the world - in fact, become known as your Country's ambassador of goodwill. You would need to be smart at the repartee, the wisecrack, trading them with the world's finest comedians, be able to narrate dramatically, or whimsically, Play golf with champions; cast a mean fly-fishing road.....be extremely erudite, adroitly conducting any interview or conversation....early studying for the law an assett..... and above all, maintain that for more than 50 years...

But why labour the point? Unique is - unique !

Apart from the excellent film coverage TV afforded us over the last Christmas holiday (was it really so long ago?); many members will have seen the very affectionate scene in the CANNON & BALL special Yuletide show wherein they were at the London Palladium. Bing's plaque on the wall came in for special attention. "Ah! Bing....." my favourite," said Cannon. "Ah yes," replied the other. Cannon began singing WHERE THE BLUE OF THE NIGHT while retiring upstairs. Left alone, the little fella heard a ghostly voice taking up Bing's renowned theme song.....a little too ghostly for Bobbie, who fled up stairs after his partner....

Even Alf Garnett brought in a comment about Bing at the London Palladium..... But, is that a commendation?

As an afterthought, there may be some members who missed the Mike Holliday album mentioned above. It doesn't appear in the shops these days, thanks to modern marketing methods, so the titles on it are:

1. The story of my life.
2. I'll always be in love with you
3. Old Cap Cod.
4. The runaway train.
5. The gal with the yaller shoes
6. Nothin' to do
7. Ten thousand miles.
8. Stairway of love.

1. Starry eyed.
2. My heart is an open book
3. The yellow rose of Texas
4. Hot diggity
5. Palace of love
6. In love
7. Skye boat song
8. Rooney

It is an exceedingly attractive album and Mike sang very well. And except for OLD CAPE COD, no leaning on Bing's song. His version of OLD CAPE COD is really beautiful - as is the SKYE BOAT SONG. Indeed, it would be difficult to fault the collection.

But one can only listen to it with a strong sense of melancholy, knowing the denouement of the Holliday story and the stilling of yet another beautiful voice.

And its rather surprising to realise that, born in the early 20s, Mike would now be well over sixty....truly we remember them as they were.

THAT CROSBY GUY - ON THE AIR AGAIN!

HE WAS! AND FOR THAT MATTER, 56 YEARS ON, HE STILL IS AT SOME TIME OF THE DAY !

WE KNOW members much enjoy reading the stories and articles about Bing that have appeared over so many, many years. It helps to re-create the terrific atmosphere that Bing engendered. Nothing really can, of course, but one is able to get an idea of what it may have been like. One read about him not only in radio magazines, film magazines and in general show business publication. The newspapers themselves were often full of news and stories about "this chap Bing!" Even family magazines, despite what his offspring may have said since, always portrayed Bing as a great family man - this, forsooth, when he was hailed as the great "romantic singer of romantic songs!" Bing never pretended to be anything he wasn't....he could sing a romantic ballad for sure, better than anyone. But there was never anything blatant about it, no innuendo, no double-entendre. Fresh and wholesome perhaps is the description. Old-fashioned? Why not?

This time we have a real beauty of a story on the following two pages. For a start, note that date - 1932. The year the world was singing PLEASE, HERE LIES LOVE, JUST ONE MORE CHANCE....and so many others. We don't know whether or not the writer, LOIS SHIRLEY, was a man or a woman! But whoever it was, they knew their business and, so early, got most of their facts right - which is more than many later writers (especially today's) can't achieve. They even got Bing's age right !

> Our only objection, as always, is the epithet CROONER! How anyone can listen to THE LAST ROUND-UP, DID YOU EVER SEE A DREAM WALKING, and other songs and call that crooning is beyond us.....but as we've explained before, that was the term used to describe singers who started with bands, whether they knew what crooning was or not. It explained, perhaps, the varying styles - the one standing up four-square, shoulders braced, giving out with EL FACTOTUM... and the more informal singer who let you really hear the words.... There is room for both styles of course; we just wish there was another word between "crooning" and the "operatic" !

Be that as it may, its a lovely story which you will be sure to appreciate. That fairly mocking style - remember again, this is 1932 - "blue ovver eyes" soon disappeared; but even then, it was with affection that such stuff was written. And fathers listened to Bing just as much as his daughters did - and with the same enjoyment, albeit in not obvious feminine fashion !

And you will note the writer touched on the subject that still intrigues and bewitches us - how Bing "could slur three little notes together that hadn't even been on speaking terms before..."and you never quite knew how Bing was going to sing with his unique and so personal phrasing, asides and interpolations. Truly the innovator of all time in the vocal world. This story incidentally, also gives the lie to how "easy" it all was for Bing ! You'll love it...

WE SHOULD HAVE ADDED TO THE MICHAEL HOLLIDAY STORY THAT THE BRITISH CROSBY SOCIETY WAS THE IMMEDIATE FORERUNNER OF THE INTERNATIONAL CROSBY CIRCLE....

When Eddie Lang plunks his guitar and Bing Crosby begins his rhapsodizing about "the blue ovver eyes" and "the gold ovver hair," all the brunettes sigh and reach for a bleach

Oh, for the life of a crooner! Nothing to do, says Bing, but get up at seven in the morning, to bed by twelve, with song recordings, stage shows and a couple of broadcasts in between

"I Surrender, Dear"

IT'S almost time. The hour hand points to seven. The minute hand is creeping slowly but surely, slowly but surely. There is an air of hushed expectancy in the house. A hush. A tenseness. Dad looks up suddenly from his tapioca pudding to discover the table deserted. He sits alone. He and his shadow and his little dish of tapioca. Startled, he glances quickly around. Over the top of his glasses. Yes, there they are. Ma and the three girls and Mrs. Watkins from next door, who hasn't a radio. Sitting still and tense and quiet.

Now it's seven. The clock in the hall strikes the hour. A few mumbled words. Twenty. Count them. No more. No less. *And then.* A voice. A whistle. Something about the "Blue ovver eyes" and the "gold ovver hair." And then dad. "Good heavens, is that Crosby guy on the air again?"

It is. It's Bing.

And "We Surrender, Dear."

Bing's mother didn't raise her boy to be a crooner. When little Harry Crosby (nicknamed "Bingo" by the neighborhood kids, and later shortened to "Bing") went galloping on a broomstick up in Spokane, Washington, there were no crooners. Only bogey-mans. And mamas would have thought any "bogey-mans" living, sane and sensible compared with a grown man who stood nightly before a little round black thing, and, with no one near and for no reason that anyone could see with the naked eye, made funny noises about "surrendering, dear." It didn't make sense.

But learning to be a lawyer, there was some sense to that, they thought. So the Crosbys sent "Bing" off to Gonzaga College to be one. The kind that stood before judges and argued like anything.

But, dear me, they should have known. When Bing would walk out on any *habeas corpus* proceedings to practice on the trap drums, they should have known. They should have been warned. And were.

So the Crosbys have been prepared for anything that followed. And it did follow. Bing organized a seven-piece orchestra and began playing for all the college dances. Having sung in the college glee club, he saw no reason why he shouldn't go on singing with his orchestra. And he did. So you see from innocent little acts like that, even great crooners are born.

A LOCAL theater manager heard Bing and his boys and booked them for a vaudeville tour. And all thoughts of law were forever forgotten.

Bing was on his way.

Whiteman (Paul the Great) heard Bing and his friend, Al Rinker, sing in Los Angeles, and lo and behold, with the addition of Harry Barris to the duet, the famous "rhythm boys" came into being. And went rhythming about the country with Paul and his band.

But when Whiteman came to Hollywood to make "King of Jazz," Bing liked Hollywood so well he stayed behind and tortured a microphone nightly at the Cocoanut Grove.

The fellow who could leap-frog over three notes to a note that wasn't in the

By Lois Shirley

(continued on next page)

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song in the first place, that could slur three little notes together that hadn't even been on speaking terms before, that could stop in the middle of a word, gulp twice and catch up two lines later, was growing famous.

He made records, that begged sobbingly in many a famous star's dressing-room and many a family living-room for "Just One More Chance."

HE made movies for Mack Sennett that always ended by Bing proving he was really Bing by slowly fading out of the picture chirping about the "blue ovver eyes" (whistle, whistle, whistle) and "I surrender (gulp twice) dear."

And so he came to the Columbia Broadcasting and to thousands of homes.

A famous crooner. Or singer. Or whatsoever he may be.

And the feminine world thrilled and quivered, and wondered at the romantic idol whose husky voice promises so much "when the blue (whistle) ovthenight, meets (gulp) the gold ovtheday, da dum doodee doo."

While behind the cold little microphone stands a stocky blue-eyed boy of twenty-eight, who has to watch his diet and isn't concerned about his too-large ears. Who must remember to tell his wife about that early rehearsal and, gosh, do these shoes hurt his feet, and at the same time advise a thousand palpitating hearts to "Wrap their troubles in dreams and dream your troubles away," or however it goes. And him with his feet hurting and all.

The life of a radio singer-movie star, record-maker, stage star is anything but a song. It's a foot race, a trapeze act and endurance contest all in one.

For instance, Bing is up at seven. At eight he's ready for the day's work. Songs are to be gone over and tried out. Publishers submit a number of songs for his approval. Not being able to read a single note or play chop-sticks, even on the piano, he has an accompanist who plays all the tunes submitted over and over and over, while Bing listens. If one takes his fancy, they read over the words. The words play an important part, he thinks.

"Wouldn't I get the razz if I began chirping about 'honey bunchy' and 'ducky wucky'?" he asks.

So if there are no "ducky wuckys" in the tune they like, it's held for further consideration.

In this way they choose about three numbers. A sentimental ballad, a hot song and a lively ballad. With these they "fool around," as Bing says, and get the feel of them. He never has any set way of singing a song. One day he may sing it, "Wrap your troubles in do dum dee day and do dum ee day them away" or for a big surprise to mama and the girls the very next night he may suggest that they "Wrap their do dum ee days in dreams and dream their do dums away."

AND that, he thinks, is exactly what keeps up the excitement. A body never knows from one night to another just where he will be "do dumming" or why.

The songs that get the biggest reaction are the ones they repeat. And that's how simple that is.

Now it's ten-thirty or eleven o'clock. And no records made this morning. So they rush down to the recording studio and "Just One More Chance" is canned for a thousand more homes.

And look at the time. Twelve o'clock and no mail answered. Rush home where a secretary is pacing up and down looking thunder storms at every one.

The form letters have been answered. Only the personal or really intelligent requests (usually begging for just one chance and not one more) await answering.

If, for instance, you write Mr. Crosby that you would like to meet him, the secretary immediately snatches out form letter number one, which says something about Mr. Crosby will be glad to sing "Too Many Tears" next week. Or if you write you would like very much to have a picture of your idol, they immediately snatch out form letter number two, which says something about Mr. Crosby not being in the market for any more songs just now. And strange as it may seem, the autographed picture is included.

Letters from jealous husbands have them completely stumped.

"Dear Mr. Crosby, you are breaking up my home," they read. "My wife feeds me sardines at five o'clock in the afternoon so she can hear you make a noise at seven. What are you going to do about it?"

Bing never has the slightest idea what to do about it. There is no form letter to cover a situation like that.

Two girls write from California. "Dear Mr. Crosby, what are we going to do? Our dad is terribly mad at us because we won't let him eat celery at dinner, for he always makes so much noise with the celery, we can't hear your thrilling songs. And dad says unless we let him eat his celery in peace, we can't go to the club dance on Saturday night. Dear Mr. Crosby, won't you tell us what to do, as we are simply cuhrazy about you and yet we can't miss the ducky club dance. And remember Mr. Crosby (Bing), we 'surrender, dear.'"

And there is no form whatsoever to cover a situation like that, either.

THEN there's the letter received from a colored boy "down South."

"Dear Mr. Croz bee," he wrote, "I declare, times is gettin' that good I jus' naturally can't get over it. My gal, she jus' keeps in such a good humor all the time wif your singin' and all, that we ain't had no fights fer a long time. That's a fact, Mr. Croz bee, and what's more, used to be I could walk down the street and I wouldn't fin' more than one good cigar butt for ten blocks, but since you been singin' on that cigar program why, honest, Mr. Croz bee, wif no trouble a tall, I can pick up twenty of them good cigar butts, only half smoked, to every block. I'm tellin' you, I got myself a backache jus' pickin' 'em up. And my girl she's jus' no trouble to me a tall anymore and hoping you are the same, I certainly do thank you, Mr. Croz bee."

And try to find a form letter to answer that one!

And then some one glances at the clock—twelve forty-five and he's due for his first appearance at the Paramount Theater at one. It's a mad dash in a taxi, horns honking, a rush, a scramble and just as the orchestra is playing the final chords of the tune that says "the gold of her hair crowns the blue of her eyes," Bing Crosby steps out to wild applause.

A snatch of lunch and another performance later in the afternoon and then to the broadcasting station on the run for a bit of rehearsal and Eastern broadcast at seven. Another wild taxi ride back for more shows at the theater and, if he is making a Western broadcast, another dash back to the broadcasting station at eleven.

Sometimes, with traffic congestion, he'll arrive just as the orchestra has played the last note of his song and he'll begin his "surrendering, dear" almost at the door.

And several times they've shoved the printed words of his song in his hand as he entered and half way through "Too Many Tears" he'd feel unsure of a word, glance down at the pages and discover to his horror he was holding the words of "I'll Be Glad When You're Dead, You Rascal, You."

Or, in his rush, he'd find himself with a frog in his throat with no time to clear it and go through the entire song of "Paradise" expecting to get as far as "she takes me to——" and then croak like a frog or leap like a toad. It's awful.

THERE are no night clubs or gay times for a busy crooner.

He must keep fit.

In bed at twelve, he's awake at seven ready for another day of singing and rushing and singing and rushing.

The three days on the train to Hollywood with no "surrendering" to do were like heaven. And then back into the rush of making two shorts for Mack Sennett in two weeks.

And immediately afterward, at work on the feature picture, "The Big Broadcast," for Paramount.

He's the "Hi, there, boy" of the Paramount lot.

A glad hand from everyone.

Posing for pictures with everyone. Eager and willing.

As interested in this strange world of Hollywood as a kid. "Look," he'll say, "here comes Von Sternberg into the dining-room without Dietrich. Gee, hope those two aren't spatting again."

And he thinks Jackie Cooper a simply swell actor.

He licks the butterscotch off his spoon like a kid and opens his package of cigarettes with his teeth. And gazes wistfully at a passing tray of roast beef and potatoes.

But motion picture actors must keep slender. So Bing eats lettuce. And never surrenders, dear.

The little waitress comes coyly over with a note. Bing opens it and his face lights up with a grin. "Look. It says there's another fellow in this studio dining-room with big ears, too. Gosh, I'll bet it's Gable. He's over here at Paramount making a picture." And like a kid, he's up gaping around for Clark.

"Never knew there was anything the matter with my ears till I made this picture. And now look. All stuck back to my head with goo," he grins.

The minute "The Big Broadcast" was finished, he took himself off deep sea fishing with Lew Ayres. And was like a kid playing hookey.

And now movies and vacations are over for another spell for Bing. It's back to radio, to personal appearances, record-making, rushing, singing.

It's nearing seven in the family living-room again. This time dad sits alone in the next room with his prune whip and vanilla wafer.

MUSIC. A few words. And then a voice. Husky. Imploring. A you-chase-me-and-I'll-chase-you voice. Begging for "One Hour With You."

While Mary and Alice and Edna sit tense and thrilled. Wondering and dreaming about their dream-idol of the radio and movies. Their superman hero.

While behind the little black microphone stands a nice, ordinary young fellow like Jack Smith across the street. Not too bright or geniusy. But nice. And bewildered at what has happened.

Just twenty-eight, and on the top. With no place left to go. Knowing that tomorrow may bring another idol. Will, in fact. And for him—?

But that's another day. Today he sings.

And thousands of feminine hearts beat wildly.

And surrender, dear.

TRADING POST

For the benefit of new members, this feature is offered as a boon to members. Here they can advertise their wants/disposals in the way of records, books, pictures, and Crosbyana of all kinds. Entries are free, but there is a nominal charge of £1 for non-Crosby items. Keep entries to a max. of six lines; where lengthy lists are involved invite a stamped, addressed, envelope and be prepared to send out necessary details. Adverts will be condensed as far as possible without altering the sense of them.

Firstly, an unexpected stock of publications has come to light, e.g.

THE BING CROSBY LP-OGRAPHY: This alas goes only to 1977 or thereabouts but nevertheless covers around 1000 LPs with which Bing has been associated. It is excellent for both reference and browsing. Cost £2.50 plus 30p post & pack.

THE BING CROSBY MINI-DISCOGRAPHY: This is complete detailing Bing's records in chronological order - same size pages as BING. £1.50, plus 20p p & P.

THE ABC OF BING CROSBY (The Alternate Bing Crosby - an analysis of the varying 'takes' issued of Bing's records, giving split-second timing to the changes! Price £2.00, plus 20p P & P. Compiled by COLIN PUGH.

OR: All three for £5.00 inclusive of P & P.

Apply to the Editor.

The above are useful for marking off your records, including LPs., for browsing, and for general interest; all full of desirable information about Crosby records. The stock is small so - first come !

Prefer offer to UK members only but if anyone overseas is particularly keen to have these items cognizance will have to be taken of the extra postage involved. I'm sure this will be appreciated.

SEND 3 x 13p STAMPS AND RECEIVE BY RETURN THE BING CROSBY CASSETTE CATALOGUE BY COLIN PUGH AND RON DANIELS, A RECENT ISSUE OF "THE CROSBY VOICE" AND FULL DETAILS ABOUT MEMBERSHIP OF THE VICTORIAN BING CROSBY SOCIETY. : KEITH PARKINSON, MEADOWCROFT, HOUGHTONS LANE, ECCLESTON, ST. HELENS, WA10 5LD

Entries here are in good faith; their appearance implies neither endorsement nor disapproval. It is up to members to appreciate whether or not they are getting a fair deal - or what they want. If we ARE able to warmly endorse a project we will invariably say so !

BERT MINISTER, 80 Fox St., Edgeley, Stockport, Ches., SK3 9JY would be grateful if anyone can help him with records or tapes of G.H. ELLIOTT, the old music-hall artist known as THE CHOCOLATE COLOURED COON.

JOHN R. SHAW, 351 Midway Blvd., Novato, CA 94947, USA: I have for trade the following LPs: SHHHH ITS BING VOL FOUR (MINT) DL9054 Musical Autobiography (v. good), DL8272 HIGH TOR (V. good) and some of the Hollywood series: I need AH136 ICHABOD: AH139 BING SINGS FOR CHILDREN: AH145 BELOVED HYMNS:

(Editor:Anyone desirous of a transl··ic corre pondent direc t to John please.

GORDON SAUNDERS, 86 Gordon Rd., Harborne, Birmingham, B17 9EY: Offers records (and sleeves) in mint condition: Includes 2 SETS OF BING'S HOLLYWOOD 1 - 15!! Musical autobiography boxed set; many Ace of Hearts incl.. RARE STYLE, AMONG MY SOUVENIRS, (Coral) DAYDREAMING, I LOVE YOU TRULY: MR. CROSBY /MR. MERCER: 10" Brunswick SOUTH PACIFIC....MGM EL SENOR BING and many others. Tel: 021-426-3517.

PHILLIP REEVES, Coxwalls Cottage, Ash End, Henstridge, Templecombe, S'set,

Several back issues of BING for disposal. Nominal charge 30p but do send postage. Requests via SAE. Want: BING & CONNEE 10" LP LA8558.

WM. TOBIN, 98 Claydon, Deacon Way, London, SE17 1UG (Phone 01-703-7233) Can anyone supply the film MISSISSIPPI on Beta video please?

WE ARE HOLDING A NUMBER OF ALBUMS FOR WHICH BIDS ARE INVITED:

1. "HOME ON THE RANGE" 12" LAT8152 : Home on the range/When the bloom is on the age; I'm an old cowhand: There's a goldmine in the sky: Mexicali Rose: Silver on the sage - Take me back to boots and saddle: My little buckaroo: Cool water: Along the Navajo trail: you don't know what lonesome is: Blue Shadows on the trail (Donated by Dave Steel Skelton Woods, Leeds)
2. BING CROSBY IN DIGITAL STEREO 1927-34 the original Australian (Robert Parker) issue now issued also by BBC.
3. One LONGINES 12" record: Bing's Hit Parade, All Alone, What'll I do, Coquette Lonesome and sorry &c.
4. THE BEST OF BING CROSBY Blue of the night: Swingin' on a star:You are my sunshine:Its been a long, long time: McNamara's Band: Sweet Leilani, Old Cowhand, Don't Fence me in: Mexicali Rose etc. etc. MCA MCF 2540
5. SEASONS: Polydor 2442 151: the well known last commercial album.
6. BING CROSBY FOREVER: 2-LP set: 30 tracks RCA Intern. Excellent selection. NL 89535
7. BING: double (2-LP set) One 1931 - the other 1975/6. Decca DBC1/2

NO ONE WILL BE HELD TO RANSOM: MAKE AN OFFER - LETTERS MARKED "ALBUMS" WILL BE HELD UNOPENED FOR 2 WEEKS FROM RECEIPT OF "BING" then random choices. Proceeds, of course, will go towards our ever rising costs. No better cause.

The BING novelty paperweight has delighted a large number but a few remain: £4.00 each plus £1 P & P. Heavy, tasteful....from ARTHUR BLOOD, 597 Osmaston Rd., Derby, DE2 8NE. Just the thing in Crosby memorabilia in the Crosby Room! or elsewhere, of course !

STEVE THOMPSON, presents THE GOLDEN AGE OF ENTERTAINMENT; he has a vast range of American vintage radio material, including of course, Bing programmes. Steve returned to Ireland from the US a couple of years ago and his projeet is now well-established. 270-page catalogue lists more than 900 cassettes and many members have expressed great satisfaction with what Steve supplies. Catalogue costs £6 and makes a fascinating volume in itself! Address:

13 Avignon, Milford Grange, Castletroy, Co. Limerick, Ireland.

THE BING CROSBY HISTORICAL SOCIETY

WE here in Britain have the greatest admiration and respect for KEN TWISS, who virtually single-handed had the courage nd inspiration to found the above society. Having met Ken when he visited Britain and took in a visit to one of the Rembrandt Hotel events organised by John Marshall, we know him to be a charming, dedicated and extremely genial chap. He has not, alas, been enjoying the best of health recently, though happily, there is better news on that aspect. True Ken has managed to enlist a few equally dedicated henchmen in the cause of the Historical Society but mainly that the society hasn't long foundered is due almost entirely to his efforts. Funds have run low, almost extinct, interest by Crosby followers has ebbed and flowed; Ken even sold his home to provide funds to ensure continuation of his great idea. We fervently hope his efforts are rewarded.

> It comes as a surprise to us and many others here that this should be the case. After all, Bing was such a worldwide figure, representing all that was best in America and it is painful to think of the apathy that abounds concerning this wonderful ambassador that America gave to the world. But there are certain circumstances to be considered, we feel.

Firstly, the world in general is forgetful. In show business especially, its ON WITH THE NEW, GET A NEW SENSATION, GET THE LATEST TEENAGE ROCKER; let's make those millions of bucks. Then again, was Bing too MUCH of an institution, too big? And around so long he outwore all surprise, all new acclaim? Think, as far as we know there are no societies honouring F. D. ROOSEVELT, THE WRIGHT BROTHERS, EDISON, LINDBERGH and many other legendary Americans who have left an indelible impression on the world at large, not only the United States. Consider next the sheer vastness of America in co-ordinating such efforts; in Britain - a mere pocket-handkerchief in size compared with the States, we find it difficult to locate and enrol, co-ordinate, all Crosby admirers. Not a week goes by that we don't hear from such people who proclaim: If only I'd know years ago about your Circle and efforts...." Don't worry too much about the Presley projects: they are in the categories we mentioned: vast money-making enterprises cashingin on a sad life and an even sadder demise. Whatever we may feel about the way he sang, and the way he helped to change the concept of popular singing, that young man (good Heavens he was only 42 when he died, obese, tired, worn-out...) was exploited, projected, promoted, manipulated until clearly he could take it no longer..... Such stories DO promote morbid sensationalism...unreasoning adulation. But the basis is money - not sincerity, we feel.

So, how happy we were to receive the following recently from KEN TWISS:

I believe the most exciting and important thing to happen to BCHS in the past 10 years, in its existence in fact, is a recent move of headquarters. The Mayor of Tacoma was instrumental in getting us into the Pantages Centre. This building holds the Pantages Theatre which is the Performing Arts showplace in the city of Tacoma. We are now on a street-level corner on a busy intersection, giving us much greater exposure. At last the City is involved in helping with the BCHS. I'm certain this will give us and our cause a tremendous impetus. The director of the Theatre has recommended us to have the big reception area open an hour or so before each performance there to give those attending the theatre a show of what we are doing...."

That we are delighted for Ken is beyond doubt. We earnestly hope his optimism is rewarded. He deserves it - and so does Bing from his own country.....

21 NOVEMBER 1940

FERRYBOAT SERENADE
A SONG OF D HAWAII
AND THE BAND PLAYED ON
LET'S BE BUDDIES (with Connie Boswell)
MAYBE
LEGEND OF OLD CALIFORNIA

GUESTS:
ROBERT YOUNG
OGDEN NASH
FREAN BRAJOTTI
THE BREWERKIDS

28 NOVEMBER 1940

YOU'VE GOT ME THIS WAY
DO YOU KNOW WHY?
PLEASE
DOWN ARGENTINA WAY
ONLY FOREVER
YES INDEED! with C. Boswell and Tommy Dorsey
DREAM VALLEY

GUESTS:
CHAS. BOYER
TOMMY DORSEY
MINERVA PIOUS

5 DECEMBER 1940

FERRYBOAT SERENADE
ALONG THE SANTA FE TRAIL
PRECIOUS
YOU ARE THE ONE
LET'S BE BUDDIES (with C. Boswell)
TRADE WINDS.

12 DECEMBER 1940

YOU'VE GOT ME THIS WAY
DO YOU KNOW WHY?
I KNOW THAT YOU KNOW
I'D KNOW YOU ANYWHERE
A SONG OF OLD HAWAII
DOWN ARGENTINA WAY (with C. Boswell)

19 DECEMBER 1940

ADESTE FIDELIS
ALONG THE SANTA FE TRAIL
ALONG THE WAY TO WAIKIKI
ONLY FOREVER
FIVE O'CLOCK WHISTLE (with C. Boswell)
SILENT NIGHT.

26 DECEMBER 1940

YOU'VE GOT ME THIS WAY
A NIGHTINGALE SANG IN BERKELEY SQUARE
AIN'T WE GOT FUN!
TEA FOR TWO (with C. Boswell)
BALLAD FOR AMERICANS (with Ken Darby Singers)

2 JANUARY 1941

DE CAMPTOWN RACES
DO I WORRY?
I DON'T WANT TO PLAY IN YOUR YARD
YES INDEED! (with C. Boswell)
MEXICALI ROSE
DARLING NELLIE GRAY

GUESTS:
FRANK McHUGH
JAMES HILTON
TOMMY HARMON

9 JANUARY 1941

EL RANCHO GRANDE
GEORGIA ON MY MIND
BALLIN' THE JACK
FRENESI (with C. Boswell)
SONG OF THE ISLANDS
BEAUTIFUL DREAMER

16 JANUARY 1941

CIRIBIRIBIN
MY SWEETHEART IS THE MAN IN THE MOON
YES INDEED (with C. Boswell)
DO I WORRY?
IDA, SWEET AS APPLE CIDER.
I'LL TAKE YOU HOME AGAIN, KATHLEEN

23 JANUARY 1941

EL RANCHO GRANDE
GEORGIA ON MY MIND
WHEN THE BLOOM IS ON THE SAGE
FRENESI (with C. Boswell)
ALOHA OE
BRAHMS LULLABY (Cradle song)

30 JANUARY 1941

DAISY BELL (BICYCLE MADE FOR TWO) GUESTS:
DO I WORRY? VIRGINIA BRUCE
I'LL TAKE YOU HOME AGAIN, KATHLEEN OGDEN NASH
OH! LOOK AT ME NOW! (with C. Boswell) Leo
IDA, SWEET AS APPLE CIDER. DIAMOND, Harmonica
BEAUTIFUL DREAMER

6 FEBRUARY 1941

BLUES MY NAUGHTY BABY GIVES TO ME
THE MOON WON'T TALK
BRAHMS LULLABY (Cradle song)
LET'S GET AWAY FROM IT ALL (with C. Boswell)
LAZY RIVER
SONG OF THE ISLANDS.

Guests:
PAUL ROBESON
LEW AYRES

13 FEBRUARY 1941

For reason not now known Bing wasn't on KMH this week.

20 FEBRUARY 1941

WHEN THE BLOOM IS ON THE SAGE
OH! SUSANNA
SONG OF THE ISLANDS
OH! LOOK AT ME NOW (with C. Boswell)
THE MOON WON'T TALK

Guest:
VINCENG GOMEZ

27 FEBRUARY 1941

FRIENDLY TAVERN POLKA
LAZY RIVER
IDA, SWEET AS APPLE CIDER
LET'S GET AWAY FROM IT ALL (with C Boswell)
BLUE ECHOES
YOU AIN'T KIDDIN' (with C. Boswell)
SWEETLY SHE SLEEPS, MY ALICE FAIR.

6 MARCH 1941

GUESTS: Lionel Barrymore. Eddie Bracken Thurston Knudson & Augue Coupil - two percussionists.

BLUES MY NAUGHTY BABY GIVES TO ME
YOU WALK BY
LOCH LOMOND
MANHATTAN (with C. Boswell)
THE MOON WON'T TALK
NELL AND I.

13 MARCH 1941

Guests: JACKIE COOPER LOU NOVAKOFF (baseball player) and Fields & Finger (Pianists.

FRIENDLY TAVERN POLKA
WALKIN' BY THE RIVER
CARRY ME BACK TO OLD VIRGINNY
NO.10 LULLABY LANE (with C. Boswell)
BLUE ECHOES
SWEETLY SHE SLEEPS, MY ALICE FAIR.

20 MARCH 1941

Guests: EDWARD ARNOLD J. CARROLL NAISH CLIFF NAZARRO

THE BAND PLAYED ON
G'BYE NOW
THE ROSE OF TRALEE
YOU AIN'T KIDDIN' (with C. Boswell)
MY MIND'S ON YOU
MAY I NEVER LOVE AGAIN

27 MARCH 1941

AGAIN, BING WASN'T ON KMH THIS WEEK: DON AMECHE, GEO. MURPHY AND EDDIE BRACKEN conducted the programme.

3 APRIL 1941

WITH A TWIST OF THE WRIST.
YOU WALK BY
NELL AND I
NUMBER 10 LULLABY LABE (with C.Boswell)
GEORGIA ON MY MIND
MAY I NEVER LOVE AGAIN

10 APRIL 1941

G'BYE NOW
BLUE ECHOES
LITTLE ANNIE ROONEY
MANHATTAN (with C. Boswell)
MY MIND'S ON YOU
BRAHMS LULLABY (Cradle Song)

17 APRIL 1941

Guest: JACK TEAGARDEN

WITH A TWIST OF THE WRIST
WALKIN' BY THE RIVER
OLD ROCKIN' CHAIR (with J. Teagarden)
DARLING NELLIE GRAY
EVERYTHING HAPPENS TO ME (With C Boswell)
TWOHEARTS THAT PASS IN THE NIGHT
MAY I NEVER LOVE AGAIN

24 APRIL 1941

Guests: VIRGINIA BRUCE FRANK JENKS JAN STRUTHER

KEEP AN EYE ON YOUR HEART
ITS WAS WONDERFUL THEN
HOME ON THE RANGE
NO. 10 LULLABY LANE (with C. Boswell)
YOU AND I
LOCH LOMOND

1 MAY 1941

Guests: PAT O'BRIEN JOSEPHINE TUMENIA CAPT. WILLIAM RYAN

WITH A TWIST OF THE WRIST
IT MAKES NO DIFFERENCE NOW
EVERYTHING HAPPENS TO ME (with C Boswell)
TWO HEARTS THAT PASS IN THE NIGHT
LONG, LONG AGO
'TIL REVEILLE

8 MAY 1941

Guests: WALTER PIDGEON WM. FRAWLEY ALEC TEMPLETON

CAN'TCHA TELL
IT WAS WONDERFUL THEN
DRINK TO ME ONLY WITH THINE EYES (with W. Pidgeon)
THE OLD OAKEN BUCKET
WHAT DO YOU HEAR FROM YOUR HEART? (with C. Boswell)
BRAHMS LULLABY (Cradle song)

15 MAY 1941

Guests: PRISCILLA LANE DOLY LEHR

WHY CRY BABY?
THESE THINGS YOU LEFT ME
MARIA ELENA
THE HUT-SUT SONG (with C. Boswell)
'TIL REVEILLE

22 MAY 1941

Guests: HUMPHREY BOGART KAY KYSER

WITH A TWIST OF THE WRIST
TWO HEARTS THAT PASS IN THE NIGHT
CLEMENTINE
EASY STREET (with C. Boswell)
YOURS
'TIL REVEILLE.

29 MAY 1941

Guests: FRANK McHUGH DUKE ELLINGTON JAMES HILTON

CAN'TCHA TELL?
YOU'RE A DOUBLE LOVELY
IT WAS WONDERFUL THEN
ALL THROUGH THE NIGHT
THE HUT-SUT SONG (with C. Boswell)
MARIA ELENA
BECAUSE OF YOU

5 JUNE 1941

Guests: JERRY LESTER WM. "HOPALONG CASSIDY" BOYD

YOU'RE A DOUBLE LOVELY
YOURS
THE BAND PLAYED ON
YES INDEED (with C. Boswell)
THESE THINGS YOU LEFT ME
PLAY, FIDDLE PLAY.